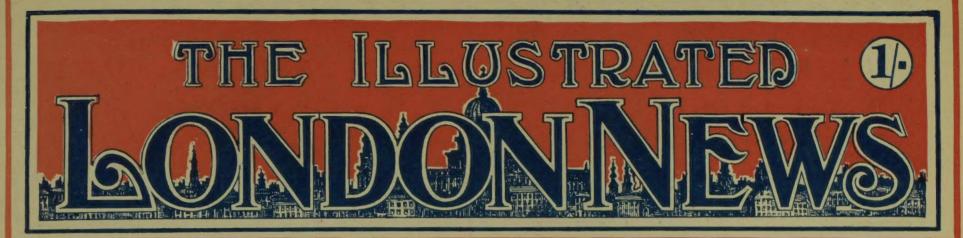
THE WAY OF THE WORLD," AT THE LYRIC, HAMMERSMITH.



THERE IS NOTHING SO REFRESHING AS A CUP OF

SILVERDALE TRITURATED

THE TEA WITH FLAVOUR. THE MOST ECONOMICAL. OF DELICIOUS TEA 160 CUPS TO THE POUND.

TEA

SOLD BY LEADING GROCERS.

WHOLESALE TERMS APPLY "SILVERDALE," 1 PAUL ST., E.C.2

"The Charm of flavour."



SEE THEY ARE Gangle's





CIGARETTE

Places du Théâtre Français et Palais Royal

LOUVRE

20 for 1/6

Also 50's & 100's

Modern Comfort—Entirely Renovated First Class Restaurant.

Rue de Rivoli Avenue de l'Opéra.

PURE VIRGINIA

Telegraphic Address: Louvrotel-Paris.



MANUFACTURE THE WORLD-FAMOUS SANITARY POLISH

Contracts carried out in all parts of the country by specially trained workmen. ESTIMATES FREE. Enquirers should state kind of wood, etc., whether new or old, its condition, area, and distance

from station.

By Appointment to H M. The King

RONUK, Ltd., Dept. I.L.N.

Head Office & Works: PORTSLADE, SUSSEX London Showroom: 16 SOUTH MOLTON ST., W.1 Northern Depot: 285 DEANSGATE, MANCHESTER

(Write to the nearest address)

ALL KINDS OF

SPECIALISTS IN THE PREPARATION & POLISHING OF



WINE LIST ON APPLICATION. LONDON: 153, REGENT ST, W.1. Branches: Bournemouth & Brighton.



Bread, Cakes, BAKING POW

For uses innumerable.

On Sale Everywhere. Tubes, 41d., 6d., 9d.

SECCOT

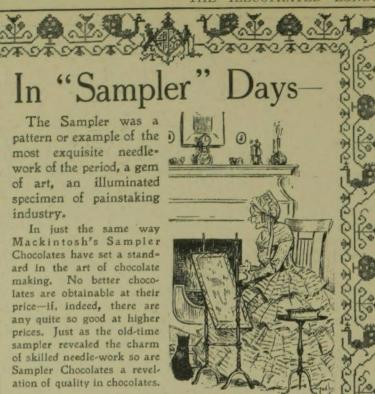
THE INDISPENSABLE REPAIRER OF BREAKAGES. M'Caw, Stevenson & Orr. Limited, Belfast.

Write for free booklet.

MADE UNDER IDEAL CONDITIONS

"OUALITY AND FLAVOUR"

See the name "CADBURY" on every piece of Chocolate

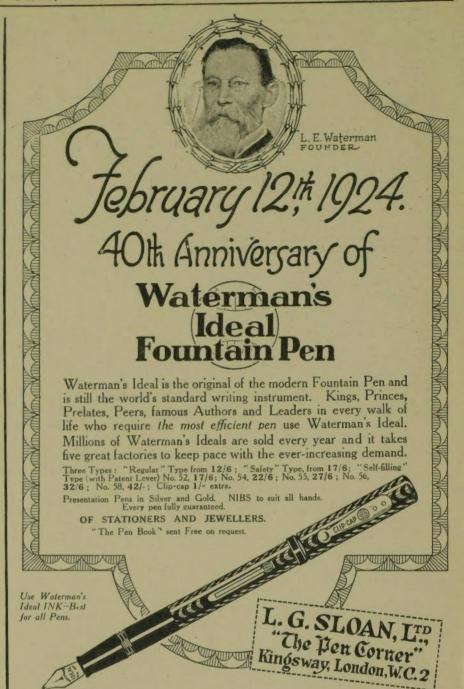


Outsides of smooth, rich chocolate, and insides—delicious, delicately flavoured centres, including Marzipan, Nougatine, Montelimart, Fruit Jellies, and Cream Cup.

SAMPLER CHOCOLATES



MADE BY JOHN MACKINTOSH & SONS, LTD., HALIFAX.



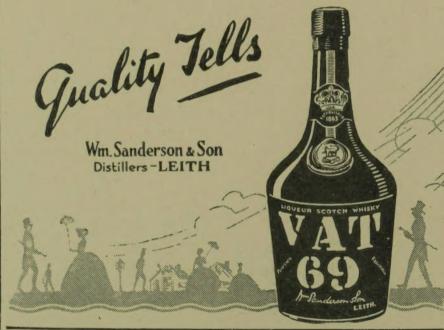


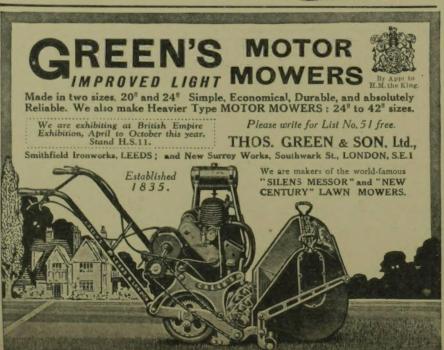
Powder With Cuticura Talcum After Bathing

After a bath with Cuticura Soap and warm water Cuticura Talcum dusted over the skin is soothing, cooling and refreshing. If the skin is rough or irritated, anoint with Cuticura Ointment to soothe and heal.

Soap is, Talcum is 3d., Ointment is 3d. and 2s 6d. Sold everywhere. British Depot: F. Newbery & Sons, Ltd., 27, Charterbouse 6g., London, E. C. 1. Try our new Shaving Stick.







TERMS OF SUBSCRIPTION

"THE ILLUSTRATED LONDON NEWS."

PAID IN ADVANCE

INLAND. Twelve Months (including Christmas Number) ...

Including Christmas Number Including Christmas Number Including Christmas Number	0		1 6	
CANADA				
Six Months Including Christmas Number	£3 1 1 0	9	11 3 8 7	
Including Christmas Number		17	Ó	

ELSEWHERE ABROAD e Months (including Christmas Number)
Six Months
Including Christmas Number
Three Months
Including Christmas Number

The Agence Havas is specially appointed to receive advertisements for "The Illustrated London News," for Western Europe, at its Head Offices, 62, Rue de Richelieu, Paris, and at all its branches.

LAUSANNE-OUCHY. **HOTEL MEURICE**

100 rooms-30 bathrooms.

Inclusive terms: Fr. 12 to 16 per day.



DINARD, BRITTANY THE ALL-YEAR-ROUND RESORT.

8 hours from Southampton.
18-hole Golf.
The most equable climate.
The most reasonable terms. Apply for season terms (July-Sept.)

CRYSTAL HOTEL, 1st. cl. incl. from 30 fr. (about 6/-).
MICHELET HOTEL, incl., from 25 fr. (about 5/-)



Sale begins Feb. 18

Sale Catalogue Free



Piano

Salon

Ground Floor



Or 12 quarterly payments of

ALLISON Auto-Piano in Rose-wood case. Height 4 ft. 1 in., width 4 ft. 8 ins., compass 71 octaves. Full scale pneumatic action, fitted with Triumphodist and other devices giving correct expression. From hire. In good condition.

PIANO SALE 75 Gns Or 12 quarterly payments of £7 4 6

CRAMER Ebonised case. Full trichord, patent check action, height 4 ft. 1 in., width 4 ft. 4 ins. Second-hand, in good 39 Gns

Or 12 quarterly payments of £3 15 3

MOORE & MOORE Burr Walnut case, medium shade. Full trichord, tape check action. In first-class condition. Height 4 ft. I in.

Improved beyond all other Cocoa

Width 4 ft. 4 ins. PIANO SALE 35 Gns Or 12 quarterly payments of £3 7 3

Typical Values

BROADWOOD Upright Grand with extended ends. Rosewood case, overstrung, under damper check action, compass 7½ octaves, ivory keys. Height 4 ft. 2½ ins., width 5 ft. In almost new condition. PIANO SALE Or 12 quarterly payments of £5 8 0

WEBER Upright Grand in well-designed dark Oak case. Overstrung scale, under damper check action, height aft. of ins., width aft. 5 ins., ivory keys. Only slightly used. Maker's list price, new, £103 o o.

PIANO SALE 55 Gns

Or 12 quarterly payments of £5 6 0

Grands

BRINSMEAD Short Grand in Rosewood case Length off., width 4ft. 7ins., overstrung scale. Made by the original Company. Second-hand.
PIANO SALE
Or 12 quarterly payments of £9 8 6

winkelmann Baby Grand in Rosewood case, Length 5 ft. 6 ins., width 4 ft. 11 ins. Overstrung scaling. An excellent bargain. Second hand. PIANO SALE 84 Gns Or 12 quarterly payments of £8 1 9.

Player Pianos

ACOLIAN Pianola - Plano in Rosewood case, Height 4 ft. 4 ins., width 5 ft. r in., compass 74 octaves, overstrung scale. 88-note pneumatic action, fitted with Metrostyle and Themodist and other effective devices. The Acolian Co's. most popular 132 Gns principle of 12 quarterly payments of £12 14 0

EASY PAYMENTS

Any piano in this Sale may be secured on Harrods simple system, and delivered on payment of the first instalment.

LONDON SW 1









MENTION of "The Illustrated London News" will bring by return post particulars of this cape-coat ("Inveraray") and others, in pure new wool and weatherproof "Aquascutum" cloths, etc. Prices 9 and 10 Gns. "Aquascutum" Pure Wool Weatherproof Coats from 6 Gns. "Field" Coats 3½ to 5, Gns.



Appointment Sole Makers of Aquascutum Weather-proofs and Eiderscutum Wraps

126, REGENT STREET, LONDON, W. 1

JUST OUT

GARDEN DEVELOPMENT

T. GEOFFREY W. HENSLOW, M.A., F.R.H.S.,

Author of "Garden Construction," etc.

Every gardener's Guide to garden alterations, garden development, garden improvement, garden maintenance. Advice from experience.

15/- Net.

London :

DEAN & SON, Ltd., Debrett House, 29, King St., Covent Garden, W.C.2

张子子子子,也也也也也也也也也也也也也也也也也也



EXCELSIOR HOTEL

Hotel de Luxe close to villa Borghese. 350 pr. apt. Rendezvous of Roman Society

GRAND HOTEL

Hotel de Luxe-Quiet situation yet near the Station-The meeting-place for all fashionable Americans.

NAPLES EXCELSIOR HOTEL

Unrivalled situation on the sea-front. Strictly an Hotel de Luxe. English and American Clientèle.

RAPALLO

NEW CASINO HOTEL

Ideal residence for Winter and Spring-Full south. Strictly first class. Open also in summer for sea-bathing. Casino.

STRESA

GRAND HOTEL & DES ILES BORROMÉES

Hotel de Luxe. Finest situation. Delightful excursions. Station of the Simplon Express.

Of the same group:
IN EUROPE:

Ritz Hotel, London. Carlton Hotel, London, Hyde Park Hotel, London. Ritz Hotel, Paris. Grand Hotel National, Lucerne. Royal Hotel, Evian. Splendide Hotel, Evian.

IN AMERICA:

Ritz-Carlton Hotel, New York. Ritz-Carlton Hotel, Atlantic City. The Plaza Hotel, Buenos Aires.



HOTEL ROYAL DANIELI

The world renowned Hostelry,

GRAND HOTEL

The leading House on the Grand Canal.

HOTEL REGINA & ROME The High-Class Residential House.

VITTORIA HOTEL

Close to St. Mark Sq. Moderate prices.

HOTEL BEAU RIVAGE Nicely situated full south. Moderate prices.

The finest sea shore of the World. Season, April-October.

EXCELSIOR PALACE HOTEL

Maison de Luxe-entirely up-to date.

GRAND HOTEL des BAINS STRICTLY FIRST-CLASS. 600 Beds.

HOTEL VILLA REGINA

First-Class. Select and private.

GRAND HOTEL LIDO First-Class Family House. Restaurant. Cie Italienne des Grands Hotels—
ALFREDO CAMPIONE,
Managing Director

XCELLENT ALUE VERY WEEK



The least one can say of EVE is that there is no more successful and entertaining Woman's Paper published. . . . Need one say more?

Edited by the Editor of " The Tatler."

Every Wednesday, One Shilling.





Highly Developed

THE reason why everyone speaks well of the 14 h.p. ROVER is that concentration upon the one model at the Meteor Works, Coventry, has resulted in its design becoming highly developed. Imperfections have been eliminated where experience showed them to exist,

undergone, year after year, has rendered it particularly convenient to the owner-driver, because everything is so get-atable: the passengers, too, find the back seats extremely comfortable, especially with the rear wind-screen. ¶ Another refinement is the draught excluding flap of so that the reliability of the car is proverbial. The steady advancement which the design of the ROVER Fourteen has the dod—but why not let us arrange a trial run, and learn the ROVER'S good points at first hand?

BRIEF SPECIFICATION.

4-cylinder engine, 75 mm. x 130 mm., 4-speed gear-box. silent worm axle. Equipment comprises: electric lighting, starting and horn, bulb horn, luggage grid, screen wiper clock, speedometer, spare wheel etc. 4-seater open car has windscreen for rear seats. Tax £14 per annum.

THE ROVER COMPANY LTD. COVENTRY

61, New Bond Street L O N D O N Telephone - - Mayfair 157 Lord Edward Street
D U B L I N

14 H.P. ROVER MODELS

2/3-Seater £485 4/5-Seater £495 (Above models with 3-speed gear-box, £15 less.)

Saloon (Weymann type) Coupé £550 £585 Light Saloon

£695

FOR A WEEKEND-WEEK-MONTH LOCKING POSITIONS Instantaneous Success

of the Revelation Expanding Suit Case is explained in the unanimous verdict of all who use it. . . "It is inconceivable that anyone who has seen a Revelation could spend money on an old-fashioned 'one capacity' case."

The Revelation is instantly compressible to week-

The Revelation is instantly compressible to week end size, yet is extensible, as each fresh call is made upon it, up to the trunk-like capacity which a month from home demands; and it locks at any size.

The economy and convenience of having One case only for every occasion is obvious. The Revelation Rigid Expanding Suit Case must be seen however, for its other features to be fully appreciated.

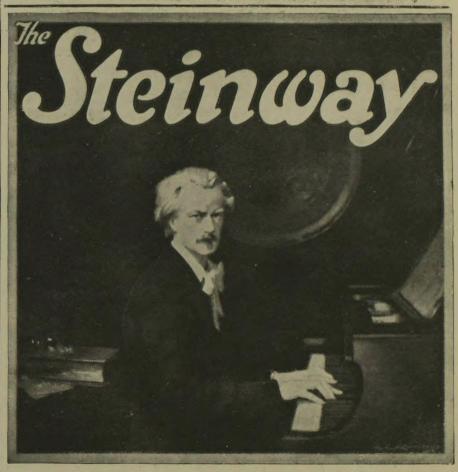
EXPANDING

Call at 169, Piccadilly (facing Bond Street), or at the leading shop in your town, to have this simple but perfect invention demonstrated to you, and see the many styles and sizes at prices

If you cannot call send for fully illustrated List N, and name of local agent.

THE REVELATION EXPANDING SUIT CASE Co., Ltd., 169, Piccadilly (facing Bond Street), LONDON, W. 1.

Have a Revelation and be proud of your Luggage



"All who play your pianos can but thank you. I also do so, and at the same time congratulate vou most heartily."



STEINWAY & SONS. STEINWAY HALL. WIGMORE STREET, LONDON, W1

Accomplished Equestrians.



In the Bois.

In sport, as in the more serious realm of conflict, the Frenchman has won great renown as an equestrian. The officer of a crack French cavalry regiment certainly approaches the "beau ideal" of horsemanship, and to see him cantering in the Bois, debonair and perfectly uniformed, is a sight the élite of France justifiably cherish.

His nation acknowledges the influence of British methods in developing his prowess as a sporting rider. In the keen rivalry of the Olympia Horse Show and other classic events he is ever a welcome guest on this side of the Channel.

"Green Stripe" is a perfect blend of Scotland's finest whiskies, having as a basis world-renowned Speyside Malts. When you require a whisky mellow and matured, of superfine quality,

The Correct Call

GREEN STRIPE WHISKY

Issued by J. & G. Stewart, Ltd., Edinburgh, and Kinnaird House, Pall Mall East, London, S.W.1. Established 1779.

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 16, 1924.

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.



AFTER GAY—CONGREVE: ANOTHER SEVENTEENTH-CENTURY REVIVAL AT THE LYRIC THEATRE, HAMMERSMITH—"MRS." EVANS AND "MR." LORAINE AS MRS. MILLAMANT AND MIRABELL IN "THE WAY OF THE WORLD."

It will be interesting to see whether Congreve's masterpiece, "The Way of the World," revived by Mr. Nigel Playfair at the Lyric Theatre, Hammersmith, will emulate the record run there of its contemporary, "The Beggar's Opera." Both Gay and Congreve, we may recall, were buried in Westminster Abbey.

The above photograph shows Miss Edith Evans and Mr. Robert Loraine, who are named on the programme, in the old style, "Mrs. Evans" and "Mr. Loraine," as the fashionable heroine and hero. Other photographs, taken during the first performance, are given on a double-page in this number.



By G. K. CHESTERTON.

CORRESPONDENT wrote recently to ask me A to expand the description of what I meant by private property, and of why I said that neither Sir Alfred Mond nor Mr. Ramsay Macdonald seemed to know anything about it. It is always agreeable to a humble journalist to try to bring politicians back to the point, and here they seem to miss the point. Strangely enough, on the one hand, Social-ists do not really talk very much about the poverty of the poor. They talk a great deal about organisa tion and social science, and even more about inter-national peace. I met lately a Labour candidate who was so much concentrated on the League of Nations that he tried to prove to me that everything could be settled by conference and compromise, including all industrial disputes. He remarked, I am happy to remember (it was last November), that there would never be another Railway Strike. I vainly pointed out to him that he was sacrificing the whole case for the Labour Party to the case for the League of Nations. He did not mind; he was far less indignant about industrial poverty than I am. On the other hand, as will be noted in a moment, the opponents of Socialism do not talk about property any more than the friends of Socialism talk about poverty. They seldom use the phrase "private property" as does a peasant. They use the phrase "private enterprise," which might be used by a pirate. Indeed, a pirate was often called a privateer; and there is much in common between the privateer and the profiteer.

I say that neither Sir Alfred Mond nor Mr. Ramsay Macdonald understands the real nature of private property, because the property they are both thinking about is not in any special sense private. There may or may not be a place in the world for the big comor may not be a place in the world for the big commercial combinations for which Sir Alfred stands, as there certainly is a place in the world for the State monopolies for which Mr. Macdonald stands. But it is obvious that Mr. Macdonald's public property is not private property. And if I were driven by some dreadful doom to defend Sir Alfred's private property. I could only defend it as public property. property, I could only defend it as public property. As a matter of fact, those who do defend the big mercantile combinations or capitalist enterprises of to-day do defend them as public property. We see this clearly in any controversies about a strike of railway men or a strike of miners. Those who are most completely committed to the side of the capitalists do not venture to justify them merely because they have a right to use their own capital. They do not talk as if a railway magnate really owned his rails as he owned his forks and spoons. They do not talk as if his railway reaching from London to Liverpool were only a rather unusually long and narrow strip of private land. They do not talk as if it were merely the extension of his own back-yard to a rather considerable distance and in a rather unusual shape. They do not say that, just as he has a right to run a lawn-mower in his own back-yard, so he has a right to run a railway-train in his own back-yard. Even those who say they are defending private property have forgotten the very idea of defending it as private.

In this instance those who state the Capitalist case use the Socialist argument. They say that the railway men ought not to strike because they owe a duty to the State, to the public, to the whole people They admit that the railways are to be considered primarily in the interests of the State or the public or the whole people. Socialists deduce from this that they ought to belong to the State; and morally their argument rests on their power of making the State stand for the whole people. But I am not pronouncing upon either principle morally considered here, but simply saying what the two parties say. They both say that their system is serving a social and collective need. They both say, in that sense, that the thing is or ought to be public property. Neither of them throws the least light on anything connected with private property. connected with private property.

As a matter of fact, the employers and their friends never do defend the rights of property. They always defend something either higher or lower than that. So far from talking about the rights of property, they either profess to be too idealistic to talk about property or to be too practical to talk about

rights. Property sounds too selfish to them when they are being sentimental. Rights sound too ideal to them when they are being selfish. And the reason is that property really has got into a muddle and a disproportion in the modern world, which makes it much more difficult to defend its rights, or to use any such moral language about it. If we want to use that old moral defence we must overhaul the whole business with a new moral examination, and reform it in the spirit of that moral idea. If we really want any rights of property, we must put property to rights.

Now the fundamental principle of private property I take to be something like this. Man, in that



RECENTLY "DISCOVERED" IN THE COUNTY MUSEUM AT DORCHESTER: A TWELFTH-CENTURY IVORY FIGURE OF A KING-BEAUTIFUL ENGLISH WORK OF THE TIME

OF STEPHEN OR HENRY II. (ACTUAL SIZE.)

This little ivory figure, which has been in the County Museum at Dorchester for twenty years, was lately noticed there by the Deputy-Keeper of Architecture and Sculpture at the Victoria and Albert Museum. He was allowed to bring it to London, and showed it at the Society of Antiquaries, where it was pronounced to be one of the most remarkable pieces of twelfth-century art, probably Dorset work of about the middle of that century. A full account of it will appear in the "Antiquaries' Journal." It was found at Milborne St. Andrew, near Dorchester. The figure belongs to a group of the Adoration of the Magi, and is carved from morse (walrus-tooth) ivory. It is described as "a beautiful example of English art of the time of Stephen or Henry II., showing unusual sense of the structure of the body under the drapery. The eyes were probably inlaid with jet. The globeshaped vessel in the King's hand represents the Epiphany gift of gold, frankincense and myrrh." The figure has since been returned to the Dorset Museum.

By Courtesy of the Victoria and Albert Museum. This little ivory figure, which has been in the County Museum at

By Courtesy of the Victoria and Albert Museum,

mastery of matter which seems to belong to him by almost any philosophy, possesses that mastery as an individual and not only as a species. In this he differs from bees or beavers; and the philosopher must sadly but firmly reconcile himself to not being

a beaver, and even to not being a bee. does not have a beaver hat, or any kind of hat, or in that sense any kind of house, because these are private possessions; but he ably assists his intelligent fellow-citizens in the building of a dam. bee doubtless improves the shining hour, but he does not improve the shining hive with any purely individual or freakish additions; nor does he build a small private hive all to himself, with all the latest improvements. But man, as hitherto been in history as a whole, has been supposed to possess a province called private property. In this he can a province called private property. In this he can express not only the things in which he agrees with the others, but those in which he differs from the others. He really is the bee who can swarm alone. He really is the beaver who can indulge in an eccentricity unknown among beavers—such as growing a

This idea is intangible in the sense that all ideals are intangible; but it involves two ideals called liberty and honour. I believe the root of it to be religious; but this does not mean, of course, that all the people who feel it have in the ordinary sense the same religion. But those who most ardently admire the habits of bees have generally talked about something which they call the soul of the hive. Even they have not generally talked about the soul of the bee. How it may be with those who brood night and day upon the subject of beavers, whose every thought is romantically wrapped up in a beaverish existence, I cannot say, as I have never come across mystics or monomaniacs of this school. Perhaps they talk about the soul of the dam, which might give rise to all sorts of misunderstandings. But, anyhow, I never met a man walking about in society and talking about the soul of a beaver. But some of us do talk about the soul of a man. We think about the soul of a man and not merely about the soul of an empire or an electorate or a club or a limited liability companyor a Government department. And we think it makes the soul more sane and self-respecting and happy if it has a certain independence and dignity and privacy, even as against the pressure of the other citizens, and still more against the pressure of the mere official of the State

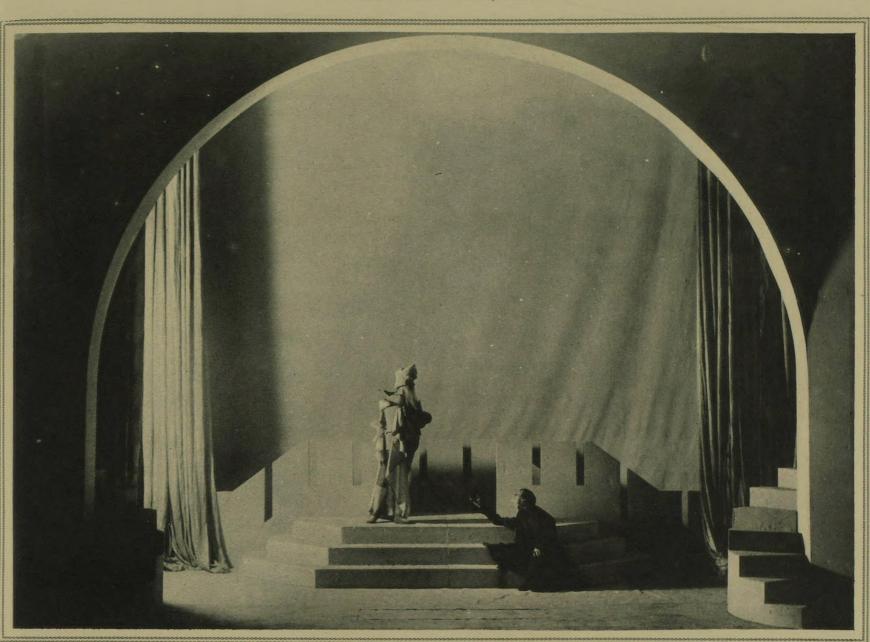
The State has its legitimate function not only in protecting but in preserving property. For the two are not the same; and most of the modern ruin comes from having done one and not the other. The State ought to exercise a general vigilance, as from a watch-tower, over the whole town; not only to see that burglars are not breaking into shops, but also to see that millionaires are not buying up shops. I do not say the two can be treated in precisely the same way, though in the Middle Ages a man who bought all the bread in all the shops could stand in the pillory exactly as if he had stolen it.

In other words, the mediæval commonsense saw that the millionaire was not the champion but the chief enemy of property. He is the man who makes it certain that most of the shopkeepers shall have no shops. If it be a good thing for men to have private property, he prevents them from having it. If private property is a natural thing, he is an unnatural thing. The purpose of the State, and of all sane social effort, is to resist any process by which the ordinary private person is likely to lose his ordinary private possessions. It exists in that sense, in order that property may be preserved.

Unfortunately, in the world we live in it has not been preserved. It was not the Socialists who began its destruction, though I daresay they would complete its destruction if they could. But my solution is the very opposite of the Socialist solution, for it is that, in so far as the State acts at all, it ought to act for the deliberate erection of barriers against itself. It ought to work for the reconstruction of a multitude of small properties, in which men could live securely while they criticised and even defied the State. For it is based on the philosophy that the State may be wrong, as the other solution is based on the philosophy that the State must be right. And that again comes back to the philosophy that man has a house and not a hive; and that the household gods are more sacred even than the gods of the city.

"HAMLET" WITH A DIFFERENCE-AND A REALISTIC GHOST-AT OXFORD.

PHOTOGRAPHS BY HILLS AND SAUNDERS, OXFORD.



PRESENTED "WITH THE GREATEST POSSIBLE REALISM": THE GHOST OF HAMLET'S FATHER APPEARING TO HAMLET (MR. GYLES ISHAM) IN THE NEW PRODUCTION
BY THE OXFORD UNIVERSITY DRAMATIC SOCIETY, WITH SCENERY DESCRIBED AS "GEOMETRY AND CURTAINS."



WITH AN OPHELIA (MISS LILA MARAVAN) NOT CLAD IN CUSTOMARY WHITE: THE PLAY SCENE IN "HAMLET" AS GIVEN BY THE O.U.D.S.—
SHOWING MISS FLORENCE G. HARRIS (DAUGHTER OF THE LATE SIR AUGUSTUS HARRIS) AS THE QUEEN OF DENMARK.

The O.U.D.S. production of "Hamlet" at Oxford on February 11, repeated seven times during the same week, had several novel features. Thus, there was attempted "the greatest possible realism." in the presentation of the Ghost (whatever it be that constitutes realism in ghosts), and Ophelia departed from tradition by wearing a dress that was not white. She was played by Miss Lila Maravan (who has been seen in "Mary Rose" and was the latest Wendy in "Peter Pan"), while the Queen of Denmark was acted by Miss Florence Glossop Harris, daughter of the late Sir Augustus Harris, of Drury Lane fame. Hamlet

himself was undertaken by Mr. Gyles Isham, who holds original views on the interpretation of the rôle, and essayed (as he put it in an interview) "to bring out some phases of this intensely human character that have never been displayed before. I do not think (he continued) that Hamlet was mad. . . He was intentionally cruel to Ophelia. He was so obsessed with the idea that she had betrayed him that he was almost mad when he considered her." Practically the whole play was given, with very slight cuts, and only one interval. The dresses were of the period of the founding of the University of Wittenberg in 1510.

FOOTBALL AFTER DARK: A MATCH ON THE FIRST ASSOCIATION GROUND LIT BY ELECTRIC LIGHT.

DRAWN BY OUR SPECIAL & ARTIST, C. E. TURNER.





It seems possible that football, like lawn-tennis, may become an evening game. "Twice recently," writes Mr. C. E. Turner in a note on his drawing, "two teams of ladies, representing respectively the Dick Kerr Electric Company, of Preston, and Heys', of Bradford, played football matches on the ground of the Burnley Cricket Club, and the two events were unique in the fact that play commenced at 7 p.m., the ground being illuminated by a special arrangement of artificial lighting. Thirty masts round the playing area, each 35 ft. high, carried sixty powerful electric lamps, giving a lighting intensity of 90,000 candle-power. Two electric mains were connected to obtain the necessary power. The lamps and reflectors were installed by the Siemons Lamp Works of the English Electric Company, and the cables and fittings by the Dick Kerr Works. This is the first Association football ground on which elec-

PLAYING WITH A WHITE CHROME BALL BY THE LIGHT OF POWERFUL ELECTRIC LAMPS ON THIRTY MASTS: LADIES FOOTBALL TEAMS ON THE BURNLEY CRICKET CLUB GROUND.

tricity has been utilised as the means of illuminating the play. The girls played astonishingly well, especially as the weather was anything but kind. Snow covered the ground on the first occasion, and rain, true Burnley weather, fell heavily during the second match. Last season Heys' were undefeated, and amongst their victims were the Frenc's International team in Paris and the Scottish International side. The Dick Kerr Club, after very close games, won both the matches at Burnley. The scores were: in the first game, 3—2; in the second, 2—1. The Dick Kerr team has been instrumental in raising more than \$70,000 for charities. The Heys ladies played in white Jerseys, and the Dick Kerr team in black-and-white stripes." The ball used was specially made of white chrome leather, and was presented by Messrs. E. J. Riley, Ltd., of Accrington.-[Drawing Copyrighted in the United States and Canada.]

MATTERS OF THE MOMENT: ILLUSTRATIONS OF TOPICAL INTEREST.

PHOTOGRAPHS BY I.B., KEYSTONE VIEW CO., CENTRAL PRESS, TOPICAL, AND SPORT AND GENERAL. DRAWING BY GEORGES SCOTT.



THE DOCKS DISPUTE: THE MEN'S LEADERS—(L. TO R., IN FRONT) MR. J. SEXTON, M.P., MR. BEN TILLETT, M.P., MR. E. BEVIN (SEC., TRANSPORT WORKERS UNION), AND MR. JOE HOUGHTON (FOR THE SCOTTISH DOCKERS).



ITALY'S RECOGNITION OF SOVIET RUSSIA: SIGNOR MUSSOLINI (CENTRE) AND M. YORDANSKI SIGNING THE TREATY AT THE PALAZZO CHIGI IN ROME, IN THE PRESENCE OF ITALIAN OFFICIALS AND RUSSIAN DELEGATES.



THE LORD MAYOR' OF LIVERPOOL AT GIVENCHY: MR. A. RUSHTON DEPOSITS A WREATH ON THE WEST LANCASHIRE MEMORIAL, AFTER LAYING THE FOUNDATION-STONE OF A MEMORIAL HALL TO BE PRESENTED BY LIVERPOOL TO GIVENCHY.



THE QUEEN'S DOLLS' OUSE FURNITURE COMPARED WITH AN ORDINARY CHAIR: THE QUEEN'S BED, WITH TABLE AND CHAIR OF LILLIPUTIAN PROPORTIONS.



THE FRENCH "UNKNOWN WARRIOR" IN A WAR PLAY:
"LE TOMBEAU SOUS L'ARC DE TRIOMPHE."



MILL HILL SCHOOL'S CHIEF WIRELESS OPERATOR WHO HAS COMMUNICATED IN MORSE WITH CANADA AND THE UNITED STATES: C. W. GOYDER, WITH THE APPARATUS WHICH HE DESIGNED AND INSTALLED.

Negotiations on February 11 between the dockers and the port labour employers failed thus far to settle the wages dispute.—The Treaty embodying Italy's recognition of Soviet Russia was signed on February 7, by Signor Mussolini and M. Yordanski, in the Palazzo Chigi at Rome. Signor Mussolini afterwards announced his intention of appointing an Ambassador to Moscow,—The Lord Mayor of Liverpool, Mr. A. Rushton, with the ex-Lord Mayor (Mr. Frank Wilson), on February 10 laid the foundation-stone of a memorial hall and orphanage which the city is presenting to Givenchy. A wreath was laid on the memorial to the 55th Division (West Lancashire Territorials), who fought

there in April 1918.—M. Paul Raynal's war tragedy, "Le Tombeau sous l'Arc de Triomphe," at the Comédie Française in Paris, has only the three characters shown in our illustration—(l. to r.) the soldier's father (M. Léon Bernard), the soldier (M. Alexandre), and his fiancée, Aude (Mlle. Ventura).—C. W. Goyder, a boy at Mill Hill School, aged eighteen, is chief operator of the school's wireless station, which he designed for the new science building to be opened by the Prince of Wales. On February 10 he communicated with two Canadian and three American stations. The school station was among the first nine amateur stations to get in touch with America, reaching Chicago.

THE NATION'S NEW ART TREASURES: GIFTS AND ACQUISITIONS.

By Courtesy of the National Gallery and the Tate Gallery.



A NEW ADDITION TO THE DUTCH COLLECTION AT HE NATIONAL GALLERY: A PAINTING OF A MUSIC PARTY, BY JACOB OCHTERVELT (C. 1635-1700), NOW IN ROOM XII.



A NEW ADDITION TO THE ITALIAN COLLECTION AT THE NATIONAL GALLERY: A PORTRAIT-GROUP OF THE MONTEFELTRO FAMILY (C. 1482) ATTRIBUTED TO THE SCHOOL OF MELOZZO DA FORLI.



ACQUIRED BY THE TATE GALLERY UNDER MR. SAMUEL COURTAULD'S GIFT OF \$50,000: "LA PREMIÈRE SORTIE," BY RENOIR—A CHARMING EXAMPLE OF MODERN FRENCH ART.



ANOTHER ACQUISITION BY THE TATE GALLERY UNDER THE COURTAULD TRUST: "LA SERVANTE DE BOCKS," BY MANET, AN IMPORTANT WORK BY THE FAMOUS FRENCH PAINTER.

Both the National Gallery and the Tate Gallery have recently made notable additions to their collections of foreign art. The Director of the National Gallery, describing the two recent purchases (illustrated above), writes: "The first is a signed work by Jacob Ochtervelt (c. 1635-1700), and represents a lady playing a spinet, accompanied on the violin by a gentleman, while another lady conducts. . . The painter shows himself under the influence of Vermeer of Delft." Of the second painting he says: "In one corner are the arms of the Montefeltro family. . . . It is thought that the boy holding a book is probably Guidobaldo

Montefeltro, who in 1482 succeeded his father, the famous Federigo, as Duke of Urbino. This curious panel appears to be the work of some pupil of Melozzo da Forli." The new modern pictures at the Tate Gallery have been bought under the munificent gift of £50,000 by Mr. Samuel Courtauld. Besides the Manet and Renoir reproduced above, the works already acquired under the Trust include a Degas and three paintings by Van Gogh—"Sunflowers," "The Chair," and "Landscape with Cypress Trees." The Degas—"Young Spartans at Exercise"—and Van Gogh's "The Chair" were reproduced in our issue of December 15 last.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, MAULL AND FOX, TOPICAL, SPORT AND GENERAL, LAFAYETTE, L.N.A., RUSSELL, C.N., AND BARRATT.



APPOINTED A LORD-IN-WAITING LORD MUIR-MACKENZIE.

DEVELOPING A CURE FOR



ENGAGED TO MISS ELEANOR GREEN, OF NEW YORK: PRINCE VIGGO OF DENMARK.



ENGAGED TO PRINCE VIGGO OF DENMARK: MISS ELEANOR GREEN, OF NEW YORK.



FOUND DEAD IN A LONDON HOTEL: MME. "SORGUE," A PROMINENT SOCIALIST.



LORD ADVOCATE ON "A NON-POLITICAL BASIS " MR. H. P. MACMILLAN, K.C.



BEATEN BY ENGLAND AT BELFAST BY 14 POINTS TO 3: THE IRISH RUGBY FOOTBALL TEAM.



VICTORIOUS OVER IRELAND IN THE "RUGGER" MATCH AT BELFAST ON FEB. 9: THE ENGLISH TEAM.



A D.B.E. IN THE "RESIC-NATION" HONOURS: MRS. HUDSON LYALL, J.P., L.C.C.



AUTHOR OF "GERALD CRANSTON'S LADY": MR. GILBERT FRANKAU, THE WELL-KNOWN NOVELIST.



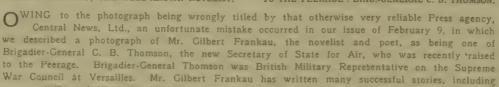
THE NEW SECRETARY FOR AIR RECENTLY RAISED TO THE PEERAGE: BRIG.-GENERAL C. B. THOMSON.



D.B.E. IN THE "RESIG-NATION" HONOURS: MRS. BRIDGEMAN.



BARON IN HONOURS : " RESIGNATION " SIR J. G. BUTCHER, BT.



leter Jackson, Cigar Merchant." His new novel is "Gerald Cranston's Lady."



HISTORIAN AND ADVANCED THEOLOGIAN: THE LATE DEAN RASHDALL.

Lord Muir-Mackenzie was Permanent Principal Secretary to the Lord Chancellor and Clerk of the Crown in Chancery from 1880 to 1915. He is to be Chief Government Whip in the House of Lords.—Sir Leonard Rogers, the Empire's greatest authority on leprosy, recently described his researches into the old Indian remedy, chaulmoogra oil, from which had been obtained means of destroying the leprous bacillus.—The engagement of Prince Viggo of Denmark to Miss Eleanor Green, of New York, was formally announced recently, after several denials, by her father, Dr. James Green.—Mr. Hugh Pattison Macmillan' has been senior Legal Assessor to the City of Edinburgh, and, since last year, Standing

Counsel to the Convention of Royal Burghs of Scotland .--- Mme. Antoinette Cauvis, known as Mme. Sorgue, was the wife of M. André Cauvis, editor of the "Indépendance Belge," and daughter of a French savant, Durand de Gros. She was formerly well known both here and abroad as a revolutionary Socialist.-Mrs. Hudson Lyall represents East Fulham on the L.C.C., and is on the Central Unionist Council.—Sir John Butcher was M.P. for York in 392-1906 and 1910-1923.—Mrs. Bridgeman, wife of the ex-Home Secretary, is Chairman of the Women's Unionist body.—The late Dr. Hastings Rashdall, Dean of Carlisle, wrote "A History of the Universities of Europe in the Middle Ages."

MAKING "DRY BONES LIVE": FASCINATING NATURE RECONSTRUCTIONS.

PHOTOGRAPHS BY SPECIAL PRESS, TAKEN AT THE BRITISH MUSEUM OF NATURAL HISTORY.



HIGHER THAN A MAN: THE HUGE THIGH-BONE OF THE LARGEST KNOWN PREHISTORIC ELEPHANT (FOUND AT CHATHAM) COMPARED WITH THE THIGH-BONE OF AN INDIAN ELEPHANT.



PAINTING THE FINISHED CAST OF A BOTTLE-NOSED WHALE: A BEAUTIFUL EXAMPLE OF MOUNTING AND CASTING MARINE SPECIMENS.



A CONTRAST TO TENNYSON'S "EXQUISITELY MINUTE" ONE: A RESTORED MODEL OF A GIGANTIC SHELL OVER 7 FT. LONG (FOUND AT HASTINGS), HELD BY MR. F. O. BARLOW.



NATURE'S AID IN PREPARING HER OWN PRODUCTS FOR EXHIBITION: DIGGING UP THE BONES OF AN ANIMAL BURIED (AFTER BEING CAST) FOR THE FLESH TO DECAY.

The fascinating models of prehistoric skeletons, and mounted specimens of existing species, seen in the British Museum of Natural History at South Kensington, are the result of infinite care and expert skill. As Mr. W. P. Pycraft mentions in his article on the following page, prehistoric remains when they first arrive often look like mere lumps of rock, and the task of detaching the precious bones needs the utmost patience and scientific knowledge. There is a special department at the Museum where monsters of the past and present are mounted, and casts and often models of prehistoric animals are constructed from a few bones. When a dead specimen of an existing species arrives, a

cast is made and the animal is then buried. After it has been in the ground long enough to decay, the bones are dug up and re-set. The giant shell shown was reconstructed by Mr. F. O. Barlow from fragments found in Wealden strata during road-construction at Hastings. Two of the actual fragments are seen in the photograph: one—the apex—in Mr. Barlow's hand, and the other to the right of the model. It represents the largest shell in the world, at the other end of the scale from that described in Tennyson's "Maud" as "Frail, but a work divine, Made so fairily well, With delicate spire and whorl, How exquisitely minute, A miracle of design!" The big shell was a fresh-water one.



THE WORLD OF SCIENCE.



CONCERNING BONY HIDES.

By W. P. Pycrast, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.,

EVERY day some new thing finds its way into our great treasure-house of Nature's handiwork, the British Museum of Natural History; every day some new fact is gleaned from yesterday's accessions, as the experts proceed with the task of examining, and perchance dissecting, the specimens committed to their particular charge. Often the new creatures. They are, indeed, much more than this. If, in fact, tortoises were not such "familiar objects," we should regard them as among the most remarkable creatures which have ever lived, for they alone, among vertebrates, have their skeleton outside, instead of inside, the body! I should, however, spoil a good story if I were to attempt to condense it within the limits

> of the present essay. It deserves, and shall have, a whole page to itself.
>
> Just now I would

rather discuss the general foundation which underlies this matter of "reinforced" hides. This foundation begins with the shark tribe, wherein we find not only the origins of the bony shields and scutes of the higher vertebrates, but of teeth—and our teeth—as well. In the primitive sharks of millions of years ago, as well as of our own times, the skin was closely studded with tiny enamelled spines, arising from a bony base. Where the skin passed over and round the jaws, these minute spines became enlarged to form teeth! All other teeth, whether of fish, frog, reptile, bird-for the earliest birds had teeth-beast, or man himself, have been derived from those of the primitive sharks. And as the scales of the shark tribe are aptly called, have

these, as we say, were but enlarged scales. The "denticles" of the skin, in other fishes become

transformed into horny scales of various types, or sometimes into bony plates.

The sturgeon is a distant relative of the shark. In this fish, as everybody knows, the body is protected by rows of bony buckles running down the body. These "bucklers" have been formed by the fusion of shark-like "denticles." On the head they form a series of closely knit, symmetrically disposed plates, overlying a gristly skeleton. As time went on, the gristly skull, as it were, faded away, leaving

the bony plates to take its place. Thus was laid the foundation of the bony skull of the higher vertebrates.

But the present - day sharks are not the only fishes which possess enamelled scales. These are found in the strange-looking Polypterus of the Nile and the "Bony - pike" (Lepidosteus) of North America, for example. But here the scales take the form of a mosaic of large, flat plates, precisely like those of the old Jurassic fishes, such as Dapedius and Lepidotus. From those far-off days, to be reckoned in millions of years, till now this remarkable armourplating has persisted. The most modern types of fishes are characterised by horny, overlapping scales. But in some these have degenerated to mere vestiges, visible only with a microscope, as in the eel; while others have reverted to a bony armature, such as in the grotesque-looking "Coffer-fish"; or they

have grown huge bony spines, as in the strange-look-Porcupine-fish.'

It is generally assumed that these bony casements were developed in response to a need for protection against enemies. But it would seem that this may not necessarily, or always, have been the case. This

much is suggested by the "Cat-fishes," or Siluroids. Herein the body is naked, but the head has an armature of closely fitting plates of bone. These strange fishes, however, are remarkable in that the fins have the foremost ray developed to form a powerful and often poisonous spine, so that they are dangerous to handle. Nevertheless, they are eaten by other predaceous species. The frogs and salamanders, and their kind, are descended from fish-like ancestors. The most primitive of these amphibious creatures, the old salamanders, known as "labyrinthodonts," of the Coal Measures, had a partial armature of bony plates. That bizarre-looking creature, the Argentine Horned-frog, has a horny plate covering the back.

Among the reptiles, the alligators and crocodiles are conspicuous for their extensive armature of bony scutes, formed of closely interlocking plates, covered with a horny sheath. In their case the armour has apparently been developed to protect them against attacks made by their fellows. But bony armature in the form of scutes is rare among modern reptiles. It is, however, very completely developed in the remarkable snake-like lizards, such as our native "slow-worm," and in the "glass-snake."

Only in a very few mammals does the hide develop bony nodules, and these exceptional cases are very remarkable. Let us take first that of the Grypotherium, the strange "ground-sloth" whose discovery so stirred the scientific world a few years ago. A piece of the hide of this singular animal—evidently removed by human hands, since it was found rolled up in a cave near Last Hope. Inlet, Patagoniashowed that, in addition to a covering of long, coarse hair, the skin was studded with rounded nodules of bone. From some such beginnings, we may suppose, the extraordinary armour-plating of the still older and nearly related Glyptodon was derived. Glyptodon was a gigantic armadillo, which had the whole trunk, save the belly, encased in a great immobile shield of fused bony plates. The head was surmounted by a great flat plate of bone, while the tail was ensheathed by enormous rings of bone. The modern armadillo, the surviving relative of the Glyptodon, by reason of the presence of a hinge across the back shield, is able to roll itself up into a ball, like a hedgehog. But the Glyptodon, if he wanted to take refuge in his fortress, could only lower himself till the edges of his armour rested on the ground, and there wait till his enemy was tired of waiting.

Not even the best armoured among the dinosaurs can compare with Glyptodon or the armadilloes in this matter of skin-armature. And these are outdone by the snake-like lizards, wherein the whole body is encircled by bone. Some suggest that the whale tribe



A PREHISTORIC "ARMOURED" REPTILE RESEMBLING THE TURTLE: "RESTORATION" DRAWING OF THE PALÆOSCINCUS, WITH ITS BONY PLATES AND HUGE SPINES.

We reproduce this "restoration" drawing of the huge, slow-moving prehistoric reptile, Palæoscincus, from our issue of December 22 last, to illustrate Mr. Pycraft's article, and for comparison with the modern turtle also shown on this page.

Illustration by the American Museum of Natural History, New York.

gift or the new purchase, as the case may be, needs dissecting to disclose its true character. This is especially true of "geological" specimens, for these very often, when they reach the Museum, appear to be little more than lumps of rock. Only after laborious chipping, often with a needle-point, will the true character of the body buried millions of years ago be disclosed.

The remains of an ancient reptile from the Upper Cretaceous of Alberta, Canada, afford a case in point. It was clear, at the outset, that the mass of rock in which these were embedded contained at least the greater part of the skeleton of a dinosaur. But it was not until the work of clearing away the matrix had well advanced that the surprising discovery was made that much of the skin, as well as of the skeleton, had been preserved. The exposure of the hide showed that the creature was one of the genus Panoplosaurus, wherein great horn-sheathed spines and bosses of bone-seen in the adjoining photograph-are studded over the head and body. But not until this skin has been completely cleaned will it be possible to say whether this great saurian represents a species new to science or not.

The subject of dinosaurs has been much before the public of late; and, while interest in this theme still glows, some comments on the armature of these creatures, and its relation to that of other animals, may be acceptable. It is easy to say that these ancient dragons developed an armour-plated skin because they needed such protection. But if one asked why it was needed, the question would by no means be easily answered. For some of the most gigantic among the giants of this tribe, like the eightysix-foot Diplodocus, or the no less ponderous Cetiosaurus, were as defenceless as babes in this matter.

Whatever may have been the inciting cause which brought this skin armour into being, it would seem that, as in so many similar cases, it ended in extravagant developments before the species finally became extinct. The enormous bony neck-shield of that weird-looking land-dragon, Ceraterosaurus, and the strange, bony spikes, like the tops of an iron' palisading, which were borne by Polacanthus, a dinosaur of quite moderate proportions which roamed about in what is now the Weald of Sussex, afford cases in point. The dinosaurs of the past, however, were by no means the only reptiles whose skins developed bony plates and spines. The tortoises and turtles of to-day demonstrate this much. Moreover, they are, in this particular, singularly interesting



AN EXISTING "ARMOURED" REPTILE - A SEVEN-FOOT TURTLE WITH BONY PLATES AND SPINES: MAKING A PLASTER CAST OF IT AT THE BRITISH MUSEUM OF NATURAL HISTORY.

This large leathery turtle, which was caught in a submarine net, weighs 10 cwt., and is over 7 ft. long from nose to tail.—[Photograph by Special Press.]

> were once "armour-plated." There is some foundation for this suggestion, since bony skin-plates have been found in association with the remains of extinct "beaked-whales"; while in the modern Indian porpoise (Neomeris) bony tubercles are found along the ridge of the back,

CLEANING AN "ARMOURED" DINOSAUR SKIN: A "SURPRISING DISCOVERY."

PHOTOGRAPH BY SPECIAL PRESS, TAKEN AT THE BRITISH MUSEUM OF NATURAL HISTORY.



"ONLY AFTER LABORIOUS CHIPPING, OFTEN WITH A NEEDLE-POINT, WILL THE TRUE CHARACTER OF THE BODY BURIED MILLIONS OF YEARS AGO BE DISCLOSED": CLEANING THE HORNY SPINES OF A PANOPLOSAURUS.

Describing the work of examining and cleaning new specimens of prehistoric animals at the British Museum of Natural History, Mr. W. P. Pycraft writes in his article on the opposite page, with reference to the above photograph: "'Geological' specimens very often when they reach the Museum appear to be little more than lumps of rock! Only after laborious chipping, often with a needle-point, will the true character of the body buried millions of years ago be disclosed. The remains of an ancient reptile from the Upper Cretaceous

of Alberta, Canada, afford a case in point.... It was not until the work of clearing away the matrix had well advanced that the surprising discovery was made that much of the skin, as well as of the skeleton, had been preserved. Exposure of the hide showed that the creature was. Panoplosaurus, wherein great horn-sheathed spines and bosses of bone are studded over head and body. But not until this skin has been cleaned will it be possible to say whether this great saurian represents a species new to science."

"ON THE ANCRE" AT WEMBLEY: MODELLING THE WESTERN FRONT, AND THE "LAURENTIC" TREASURE DIVING OPERATION.

AWN BY OUR SPECIAL ARTIST, W. R. S. STO



MAKING MODELS OF THE GREAT WAR FOR THE BRITISH EMPIRE EXHIBITION: CRAFTSMEN
THE ANCRE VALLEY SECTION OF THE WESTERN FRONT; HILL 60 MINE

In our issue of February 2 we illustrated the construction of model British war-ships for the Government Pavilion in the Empire Exhibition at Wembley. The models and all the apparatus are being made by the staff of the Wembley Room at the War Office, which is controlled by the Department of Overseas Trade in co-operation with other Departments. In the above drawing the same artist, Mr. W. R. S. Stott, has illustrated for us another section of the work, of which the following official account has been supplied: "The model on the left will, when finished, represent the Anore Valley, as it was in 1916, dominated by the slopes of Thiepval. The model in the background will represent the two mine craters which were blown at the top of Hill 60 in 1917. The cratisman on the right is at work upon the sectional model of the White Star S.S. 'Laurentic,' shown lying on the sea bottom, 120 ft. below the surface.

AT WORK IN THE WEMBLEY ROOM AT THE WAR OFFICE—SHOWING (FROM LEFT TO RIGHT) CRATERS: AND THE SALVING OF BULLION FROM THE "LAURENTIC."

The model nearest to the craftsman represents the section of the ship as she sank. The model below shows the ship after she was crumpled together by a great storm. It was from that twisted wreck of steel that the divers of the Royal Navy in three years' work salved some 55,000,000 worth of buillion, including some hundreds of the housands of pounds' worth of shillings and forins. Every piece of the wreak had to be blown up to enable the divers to reach the treasure. Owing to the great depth they could not work for more than thirty minutes_at a spell. The salving of the treasure from the 'Laurentic' is one of the greatest achievements in diving operations accomplished by the Navy. The 'Laurentic,' 14,892 tons, was torpedoed in January 1917, about 15 miles of Donegal. H.M.S. 'Racer' Commander G. C. V. Damant, was for three years engaged in the work of salvage."—[Dameing Copyrighted in the United States and Consider.]

"WATCH-DOGS." By LIEUT.-COL. E. H. RICHARDSON.*

N the sixteenth century, Dr. Caius, faithful to the milestone method by citing "the good old days" to the detriment of his own, wrote of the state King Alfred ruled: " If a man travelling by the high way of the country under his dominion, chanced to lose a budget of gold, or his cap case farsed with things of great value, late in the evening, he should find it where he had lost it, safe, sound, and untouched the next morning, yea (which is a wonder), at any time for a whole months space, if he sort for it. . . . But in this our unhappy age, in these (I say) our devilish days, nothing can escape the clawes of the spoiler, though it be kept never so sure within the house, albeit the doors be lockt, and bolted round about." Wherefore, he advocated the employment of Canis Culloo, "the Dogge Keeper," also called Canis Lunaris, or "Mooner," "because he doth nothing else but watch and ward at an ynche, wasting the wearisome night season without slombering or sleeping, bawing and wawing at the moone-a qualitiee in mine opinion strange to consider."

Just so that famous modern expert, Colonel Richardson, who preaches the necessity for the guardian-dog, arguing that "the old

guardian-dog, arguing that "the old predatory instinct has revived with astonishing vigour since the war," and that the finest protective is "Jack," well and truly trained. Even: he acknowledges the smaller breeds—their shrill yapping or barking will at least alarm; but it is with the bigger he is concerned chiefly, and notably with the Airedale.

"Jack should be indoors when his guarding powers are required. In the daytime he can be allowed the run of the house, but when his really serious work begins at night, he should be chained up inside the premises, where he will be in the best position for hearing all over the house, and also nearest the most vulnerable point.

"It is generally found that the foot of the staircase in the hall is the best point for him to lie at night. . . . A great many burglaries take place when the family is at late dinner, and the maids are occupied downstairs. It is a good plan to place the watch-dog in position, therefore, about this time, and leave the bedroom doors open upstairs, so that he can hear any sounds from above. In any case, he must go on duty when the family retires to bed, and it is then extremely important that the doors of the lower rooms should all be left open, so that he can hear all over the lower floor, and quickly detect any attempt on the doors or windows from without. Many people give their dog the run of the house at night, but this is a mistake, and there is a psychological reason for chaining the watch-dog to a given point. A dog on the chain is always much more on guard than when loose, and therefore his powers in this direction are accentuated."

There is the good sense that pervades the book. Many other instances occur. Take the outside guard. It is not wise to let him roam: poisoned meat may tempt him, or he may wander too far from the danger zone. Hence more insensitive "The best reather."

genuity. "The best method . . . is to put each animal on a running wire, long enough to cross the most vulnerable spots. A kennel can be placed at the middle of the wire for sheltering purposes, and the dog is attached by a lead and running ring to the overhead wire." In the poultry-farm and orchard, this way is not to be beaten. "The area to be guarded should be encircled, or nearly so, by a guard of watch-dogs on running wires. The wire should be about fifty yards long, and should be attached at each end to a post standing about two feet out of the ground."

"Watch Dogs: Their Training and Management." By Lieut. Col. E. H. Richardson, late Commandant of the British War Dog School in the Great War; Author of "War, Police and Watch-Dogs," and "British War Dogs." Illustrated. (Hutchinson and Co.; 7s. 6d. net.)

For such duties, the Colonel pins his faith to the Airedale, for it has the alertness and companionableness of the small terrier allied to greater fighting weight. But he names—very much as a house-guard de luxe—" a bull-mastiff or an Airedale on a patrol wire out of doors, an Airedale chained indoors in the hall, and another Airedale or a small terrier on the upper floor. As an extra touch, a bloodhound kept round at the stables, and ready to put on a trail." That were thoroughness indeed.

So much for the protective. Let us turn to the detective. At once the bloodhound comes into the picture, "the greater part of its brain-power concentrated in its nose," descendant of those mantrackers who sniffed out the Moss Troopers, following them over the secret paths across the bogs, when "all along, the pursuit of hot trod (flagrante delicto) with red hand (as the Scots term it) was by hound, and horn, and voice."

First, Colonel Richardson on its character and its reputation for frightfulness. "The deep and somewhat blood-curdling bay of the hound on the

TEMPLE OF AUGUSTUS

TEMPLE OF MERCURY

FORUM

TEMPLE OF EUMACHIA

FORUM

THE PRINCIPAL PUBLIC BUILDINGS OF POMPEII. A KEY-PLAN TO THE AIR PHOTOGRAPH ON THE OPPOSITE PAGE,

The photograph opposite shows the civic centre of Pompeii, the ancient Roman town overwhelmed by the great eruption of Vesuvius in 79 A.D. The relation of this section to the rest may be traced by comparison with the large panoramic air photograph of the whole area published in our issue of June 2 last. Pompeii, as we then noted, was a big town, and half of it still lies buried under twenty feet of volcanic ash. The excavations, which began some five years ago, and are still proceeding, are conducted on the most scientific lines, by working gradually downward in horizontal strata, and during the process fixing and restoring all the remains at their relative depth and position.

From Material Supplied by Professor Federico Halbherr.

trail would seem," he writes, "to those unacquainted with the breed, to threaten severe treatment when the quarry was run to earth. When this sound is heard, however, which is such music in the handler's ear, it implies only deep pleasure and joyful discovery of a sure scent, and no vindictive treatment is in view. I have only owned two or three bloodhounds which were dangerous, and which would have downed their quarry. I think in their case each hound must have thrown back to some savage ancestor, or perhaps to a Cuban bloodhound. The last-mentioned hounds were used for tracking runaway slaves on the plantations in Cuba and Southern America. They were crossbred animals of bloodhound origin, but the crosses used had been purposely of very savage strains, such as the native mastiffs. The fear inspired by these Cuban bloodhounds was the means, and was intended to be so in those brutal times, of preventing runaways, and also for punishing them when caught."

Then the vital question of scent; those things that are for and those that are against the hound.

For him is the fact that he learns to distinguish the scents of different races and communities. Of this Colonel Richardson notes: "It will be observed that differing modes of living and also of food produce varying scents in people, and communities living together have each their distinctive scent. This also applies even to the men of different regiments, and I have found that dogs can quite easily detect a man of a regiment belonging to another than their own."

But the individual is another problem. When it is a question of running him to earth, the expert does not think that much virtue lies in the presentation to the hound of a piece of clothing of the person pursued. "Another debatable point," he says, "is how far the body-scent, as apart from the boot-

scent, enters into the successful tracking of the trail. I think that body-scent enters very largely into the matter, and although the dog keeps its nose to the ground all the time it is tracking, this is because the scent given off by the body falls to the ground along the trail. In a still, moist atmosphere this takes place more noticeably, as there is no wind, and the air is heavy, so that the scent is not blown away, but falls with a distinct concentration. . . . When there is anything to accentuate the scent, such as blood, or dead game, this helps very much, and it will remain for a long time afterwards. This is another reason why a murderer can be more easily traced than would be thought, as the blood-scent is very frequently there. There is no necessity that the blood should be on his boots, as the fact of its being on his hands or clothes will leave a trail behind him, and if he has crossed country, as such a man might be quite likely to do, and the tracking dogs are put on the trail in time, there is a good chance of suc-

Definitely against the dog are lack of freshness in the scent; the beating out of the scent by traffic; and the modern tar-sprayed road, whose own smell kills all other scents on its surface. The weather, too, is often with the wrong-doer. "The best scenting day is one on which evaporation is taking place slowly. A nice moist atmosphere, with no wind, and a fairly damp soil contribute to conditions whereby successful tracking can take place.

"Where there is high wind, or hot sun, the trail very quickly becomes obliterated; and when the ground is very hard and dry it does not lie well."

Water only breaks the trail temporarily, and there is nothing against the hounds' being swum or ferried across it and re-cast until they pick up the scent once more. A much more serious trick for stopping

the pursuit is for the fugitive to spill blood on the tracks. "The strong smell of this would completely destroy the fine scenting qualities of the hounds. In some of the punitive expeditions of the northerners, a captive was sacrificed to this end."

To such effect Colonel Richardson, in a most engrossing book, which deals lucidly and learnedly with its subject, is never pedantic and is always sane. His chapters are fifteen. They tell the story of the watch-dog and its uses; how to choose, purchase, and train it; how to keep it in health; how to feed, exercise; groom, kennel, breed; of mantracking as a protection; of dogs in the Great War and for the police. Not one is superfluous; not one is dull.

THE FINEST AIR VIEW OF POMPEII: THE CIVIC CENTRE OF THE CITY.

AIR PHOTOGRAPH BY THE ITALIAN ESTABLISHMENT OF AFRONAUTIC CONSTRUCTION. SUPPLIED BY PROFESSOR FEDERICO HALBHERR.



THE HEART OF POMPEII, FROM THE REGION WHENCE CAME ITS DOOM: AN AIR PHOTOGRAPH SHOWING THE FORUM, SENATE HOUSE, TEMPLES OF JUPITER, APOLLO, AND MERCURY, AND OTHER IMPORTANT BUILDINGS (SEE KEY-PLAN OPPOSITE).

[&]quot;This latest and finest photograph of Pompeil from the air," writes Professor Halbherr, "represents the civic centre of the city after the most recent clearings.



THE jewellery and personal ornaments reproduced in colour on the central pages (270, 271) in this number are illustrated in order to bring out two facts with regard to our Anglo-Saxon ancestors which are too often ignored. One is that the pagan Saxons were not sheer barbarians, but a people who cared for fine expression in their decorative art, which they carried to a high degree of excellence. The other is that important elements of this art did not originate in their German home, but reached them from a point more than a thousand miles away.

If we consider the art of the pagan Anglo-Saxons and the other German tribes who succeeded to the inheritance of the Roman Empire in the West, we find it distinguished from that of Græco-Roman civilisation, both in principle and in method. While

late-classical art imitated natural forms, modelled in relief, centralised its design, refused to allow "mere ornament" to cover a whole surface; barbaric art, on the contrary, schematised the forms seen in nature, avoided modelling, confined sculpture to low relief, as far as possible in a single plane, and, ir place of concentration, covered the whole of a surface with diffused design. It everywhere preferred sharp contrast to gradation, placing flat colours directly side by side, or boldly alternating light and shadow. In jewellery and metalwork, the covering of a plane surface with formal designs in contrasted colour, or in light and shade, was mainly carried out by two methods. One was to inlay semiprecious stones, chiefly table garnets, in a kind of mosaic fixed between cloisons of gold or gilt bronze, the stones being generally massed to enhance the effect. In the other, used in sculptured ornament, the pattern was formed in ridges, so that the design throughout takes the light on one side, and the shadow on the other. These principles and methods, so alien to the Greek taste, did not enter the art of barbaric Europe from the Græco-Roman world. were transmitted from Asia, chiefly through the South of Russia, in the early centuries of the Christian

The two coloured plates are arranged to show this Eastern inspiration of early Teutonic art. The first is composed entirely of objects excavated in South Russia; the second of objects found in cemeteries in Kent and the Thames Valley, with a few (in the bottom row) from Merovingian France. In each group we find the characteristic features just enumerated: the inlaying in one plane of red stones between cloisons; designs (here scrolls) carried out by ridges with slanting sides, to reflect the light, the ridges never rising above one level; the schematisation of natural forms, here chiefly birds' heads;

the covering of the whole surfaces with continuous pattern, as a rule geometrically disposed. Close resemblances of detail will be at once observed. The tall brooches with radiating heads at the bottom corners on each page are obviously close relatives: while the scrolls which enrich them are of the same character; the type of ear-ring which ends in a polyhedron set with coloured stones is both pages; the two bronze buckles (No. 4 in the top row on p. 270; and No. 6 in the second row on p. 271) are almost identical, though found respectively in Kerch and Kent; the shape of the tongue in the small gold buckle (No. 5) at the top right-hand corner of p. 270, is the same as that of the larger buckle (No. 12) on the right of the central brooch in p. 271; "step-patterns" occur in both series. No one carefully comparing these two pages could doubt that the objects which they illustrate represent the same art. So alike are they that it would be not unnatural to imagine them all made by the same people about the same time. As a matter of fact, they were produced by peoples unknown to each other, while several centuries separate the Russian group from the English. It has now to be explained how this came about.

The researches of Professor Rostovtzeff (cf. "Iranians and Greeks in South Russia"; Oxford, 1922) seem to have established that the people who made, or directly inspired, the ornaments shown on page 270 were the Sarmatians. They formed a group of nomadic tribes, who some centuries before Christ occupied the steppe-country between the Caspian and the Aral Seas, and are now generally regarded as Iranians, akin to the inhabitants of Northern Persia. In the third century B.C. they moved westwards into the Kuban valley north of the Caucasus, and into the South of Russia. In the following century they largely dispossessed the Scythians who had preceded them in this westward movement, and are also held

RECENTLY ON VIEW AT THE ROYAL ACADEMY: MR. ALFRED PRIEST'S PORTRAIT OF MR. R. I. POCOCK, F.R.S., EX-SUPERINTENDENT OF THE "ZOO."

This fine portrait of Mr. Reginald Innes Pocock, F.R.S., F.Z.S., etc., was in the Royal Society of British Portrait Painters' exhibition recently held at the Royal Academy. Mr. Pocock retired last year from the post of Superintendent of the "Zoo," which he had held since 1904. Previously he had been, for eighteen years, Assistant in the Zoological Department of the British Museum, in charge of the collections of Arachnida and Myriopoda.—[From the Painting by Alfred Priest. (Artist's copyright reserved.) Photograph by Paul Laib.]

to have been in the main of Iranian stock; this led to their settlement on the northern shores of the Black Sea. The Scythians, while in the Asian steppes north of the Iranian plateau, had developed a very original art, with animal forms ultimately derived from Assyria, Mesopotamia, and ancient Persia. At the same time they had learned, largely from the ably included that of making mosaic jewellery in coloured stones; such jewellery was familiar to the Achæmenid Persians, the Assyrians and the Egyptians. The Sarmatians, following them over the same ground, had inherited Scythian traditions, and also received influences from the South. When, in their turn, they entered Russia, they maintained their national arts, especially that of making polychrome jewellery set in cloisons, for which they had a predilection. Some influence they may have admitted from the clever goldsmiths of the Greek colonies, especially Panticapæum (Kerch) and Olbia, where the wealthier among them were fond of living. But this Greek influence was superficial. As a whole, the work of the Sarmatian craftsman was governed, as before,

by the non-classical æsthetic principles which we have outlined above.

We now come to the part of the story which directly interests us as English people. In the third century A.D., when the Sarmatians had long been established in South Russia, the Goths, a Teutonic tribe from the region of modern Prussia, moved southward, and occupied the country north of the Black Sea. They became the dominant power in this area, but did not crush the Sarmatians; they gave them reasonable terms, and learned from them the arts of a more civilised life than their own. The Goths were also in contact with Asia Minor, especially with Cappadocia, from which country they were Christianised; in addition, influences from Sassanian Persia probably reached them by way of the Black Sea. There

can be little doubt that during their sojourn in the South of Russia this people had adopted from their Iranian neighbours the kind of jewellery with which we are concerned.

Such was the position when the Great Migrations began, under Mongolian pressure exerted in the remote east of Asia. Tribe pushed tribe over vast expanses; the thrust reached the Goths, who were driven into the Balkans, and at last found their way into Italy, Gaul, and Spain. They took with them their recently acquired arts, and may well have been accompanied by Iranian and other Oriental craftsmen. They and the Lombards, their successors in Italy, were in touch with other .Tentonic tribes who had pressed westward; relations were not always hostile between these peoples, who formed alliances and arranged marriages between their royal families. By such means, the knowledge of thisjewellery spread throughout their kingdoms; everywhere its forms and style of ornament appealed to peoples who had no feeling for Græco-Roman methods. It was developed in peculiar excellence in the extreme West among the Franks and Anglo - Saxons. The resemblances which we have traced between the South Russian ornaments on the one hand, and the Frankish and Anglo-Saxon on the other, now begin to appear in their true perspective. They result from a natural sequence of events beginning with the entrance of the Goths into Italy, Gaul, and Spain, and with the communication by this people to kindred Teutonic tribes of the Iranian arts which they had adopted in the South of Russia.

The types shown in our pages illustrate the beginning and the end of a long migration, various stages of which are represented by the sword of the Frankish King Childeric in the Cabinet des Médailles at Paris; the Visigothic votive crowns from Guarrazar, in

the Cluny Museum at Paris, and at Madrid; the Gospel-cover of Queen Theodelinda at Monza; and innumerable objects of lesser note scattered across the length of Europe, from the Valley of the Dnieper to that of the Thames. Once acquainted with these facts, we no longer find it curious that things excavated at Faversham in Kent, or at Taplow, or at Herpes in the Charente, should reproduce the features of things two or three centuries older dug up at Kerch in the Crimea. The likeness is no mystery, but just a family resemblance transmitted through the generations.

The earlier history of the family had till now been imperfectly represented in the British Museum; the Eastern affinities of Anglo-Saxon ornaments needed fuller illustration. It was to make good this deficiency that the Trustees recently acquired the Sarmatian and Gothic collection formed by a distinguished Russian archæologist now deceased, from which the objects on page 270 have been selected. The ornaments shown for comparison on the other page belong to the Anglo-Saxon series already in the Museum.

A STUDY IN DESIGN: BOLD EFFECTS IN BLACK AND PURPLE.

FROM THE DRAWING BY MISS D. BURROUGHES SHOWN AT THE ROYAL SOCIETY OF BRITISH ARTISTS' EXHIBITION. (COPYMIGHTED.)



ANIMAL FEROCITY AS A *MOTIF* IN DESIGN: "PANTHA," A REMARKABLE STUDY BY MISS D. BURROUGHES.

This very striking study in design, entitled "Pantha," by Miss D. Burroughes, is remarkable for the sense of cunning, ferocity, and suppressed energy obtained in a broad manner by means of bold contrasts, clear and accurate

outline, and great economy of detail. The drawing was shown at the 16oth Exhibition of the Royal Society of British Artists, held last autumn in Suffolk Street, Pall Mall. Miss Burroughes is an Associate of the Society.

FROM KERCH TO KENT: THE SOUTH RUSSIAN ORIGIN OF EARLY ANGLO-SAXON JEWELLERY SHOWN BY COMPARISON.



- PROTOTYPES OF THE ANGLO-SAXON AND FRANKISH JEWELLERY, TYPIFIED OPPOSITE: SARMATIAN AND GOTHIC ORNAMENTS FROM KERCH AND OLBIA IN THE CRIMEA (3RD AND 4TH CENTURIES A.D.)

These two pages illustrate the very interesting article, written by a well-known authority who prefers to remain anonymous, elsewhere in this number, tracing the derivation of Anglo-Saxon and Frankish jewellery of the sixth and seventh centuries A.D. from that of the Sarmatians in Southern Russia



- MANIFESTLY DESCENDED IN STYLE FROM THE SARMATIAN AND GOTHIC JEWELLERY TYPIFIED OPPOSITE: ANGLO-SAXON AND FRANKISH ORNAMENTS (6TH AND 7TH CENTURIES A.D.)

three centuries earlier. In the third century A.D. the Goths came into contact with the Sarmatians, acquired their art, and in Western Europe communicated it to the Franks and Anglo-Saxons. This explains how objects found so far apart as in Kent and at Kerch, in the Crimea, are so closely alike.

NATURAL HUMOURISTS-No. II.: THE TOUCAN.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS," BY J. A. SHEPHERD.



WHAT A BEAK FOR THE "FLU"! THE TOUCAN, AN UNCONSCIOUS COMEDIAN - STUDIES IN EXPRESSION.

This amusing drawing belongs to a series of humorous cartoons from natural history by the well-known animal artist, Mr. J. A. Shepherd. They are studies from life of creatures which unconsciously afford mankind food for laughter. The first drawing of the series, "The Lizard," appeared in our issue of July 7 last. The Toucan inhabits the tropical forests of South and Central America.

The huge beak is light and thin, and does not retard flight. "Like magpies," says "The Royal Natural History," "they are very troublesome to birds of prey, particularly to owls, whom they surround and annoy by making a great noise, all the while jerking their tails upwards and downwards." Perhaps they have a sense of humour, after all.—[Drawing Copyrighted in U.S. and Canada.—C.R.]

By SIGNOR GUGLIELMO FERRERO,

The distinguished Italian philosophical historian; author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial

A FEW days ago I received a visit from a Durchlaucht, or Serene Highness, who bears one of the most illustrious names of the German nobility. He is a man still young, whom the World War had deprived of his titles and privileges and of part of his possessions, and reduced to the condition of a simple citizen who still enjoyed comparative ease, but who was no longer the possessor of a large fortune. He was passing through Florence in the course of a journey, and had come to see me. We talked at great length on the uncertainties of the present and of the enigmas of the future.

On the following morning I met him again as I took the tramway which runs along the Viale dei Colli. We admired the view of Florence together as we rolled along. But I thought as I talked with him: "Here, then, is a modest tramcar, the common vehicle of anonymous humanity, which all unknown to

numanty, which air unknown to itself has the honour of transporting nothing less than a Serene Highness! This is another post-war novelty. Ten years ago my mediatised Prince would have ascended the Piazzale Michelangelo in a motor-car. More than one leather-merchant, who in 1914 came there by tram, is driving to-day in a superb limousine. Oh, Fortune, goddess of a million unexpected caprices! What a living and speaking ruin of a great past would be revealed to our fellow travellers were they to be made aware of his identity! We live in strange times: an awful catastrophe has taken place before the eyes of the world, and the world does not even realise it!"

The Germanic Empires were still distinguished in 1914 from other Continental Powers because their political and social systems were based on the hereditary privileges of an old nobility, which thronged round several dynasties. Central Europe formed a solid monarchical and aristocratic wall, at the base of which the democratic doctrines and revolutionary waves of Western Europe seemed to break. The principle of primogeniture still secured to the privileged caste as far as possible a certain stability of fortune. Nearly all the highest civil and military posts were reserved for the nobility, which under the direction of the reigning dynasty impressed its spirit upon the politics and ad-ministration of the State. Members of the middle classes who sometimes reached the highest posts only obtained them after they had gained the confidence and adopted the ideas, sentiments, and manners of the aristocracy. Representative government worked under the direct or indirect control of the Court and

In 1914 Central Europe was the most important remains of the old monarchical and aristocratic system which in 1814 had emerged, considerably changed but safe and sound, from the storms of the French Revolution and the Napoleonic Empire. The power which the nobility had retained in the German and Austro - Hungarian Empires con-

tributed to the maintenance of the social prestige and the political influence of the nobility, even in the Continental countries of Europe where they had lost their privileges. So long as the dynasties of Central Europe governed their States by means of the support afforded them by the privileges of the hereditary nobility, the nobles in all countries remained a particularly influential class, even amid a framework of democratic institutions and principles. The power of the German nobility threw a reflected prestige over all the vestiges of European aristocracy.

That old system which had governed Continental Europe during the seventeenth and eighteenth centuries no longer exists. The Revolutions of 1918 and 1919, and the legislation by which they were followed, destroyed it. The great demolition of the Old World which began in 1789 is finished. Campoformio and the Venetian nobility, who were the first victims of the revolutionary movement, are avenged. The less ancient nobilities and nearly all the dynasties which looked on impassively at the destruction of Venice and its aristocracy in the hope of profiting by its fall, have joined it in the abyss. The aristocratic fabric of Central Europe is razed to the ground, and the

social prestige which the nobility still kept in the democratic countries is rapidly vanishing. Soon of all that magnificent past nothing will remain but a few empty titles, like dead branches on a tree which has been struck by lightning.

Is the programme of the French Revolution about to be realised in its entirety? Must we put on the red cap and sing "Nunc est bibendum" in honour of the victors? Are we surprised that the world has remained so indifferent in the presence of an event which has been awaited for a whole century by a section of the European peoples as the dawn of a happier era? Was not the history of Europe in the nineteenth century a continual struggle between privilege and equality, between kings and peoples, nobles and commoners? Did not equality, the peoples, the commoners, represent light, progress, the future in this struggle?

The truth, alas! is more complicated and less poetical than this popular myth. We begin to perceive it. The monarchical and aristocratic system has not been thrown down because it represented the past, darkness and reaction struggling with the future; with light, and with progress.

and renouncing any augmentation of territory or influence which would have led to fatal conflicts.

During thirty-three years there was uninterrupted peace.

During thirty-three years there was uninterrupted peace. Armies and their equipment were not increased; their organisation everywhere became rusty—in France as in Prussia, in Austria as in Russia—under the complacent eyes of Sovereigns who detested war, regarding it as the accomplice of its younger sister, Revolution. Those thirty-three years were the most lean of the whole century for the manufacturers of small arms and guns, and for the inventors of destructive engines. Europe disarmed tacitly, little by little, negligently and carelessly; she began even to forget the theory and history of war. Without that tacit disarmament it would be impossible to explain the disarray of the Great Powers in 1848, or the danger which the Austrian Empire ran when, had it not been for Russia's aid, she would have been unable to cope with the revolt of Italy and Hungary.

That policy, systematically pursued for thirty-three years, saved Europe. But it did not assure to the dynasties which applied it, or to the nobility which assisted them, the gratitude of the peoples—or at least not that

of those social groups and classes which were beginning to become influential. If Europe found it necessary, in order to live and develop, to have peace and order, power, which the dynasties sacrificed for the sake of order, had become during the French Revolution and the Empire a passion among the people. It was not long before this passion showed itself, especially after 1830, when, with an evergrowing energy, it took possession of the classes and groups which aristocratic absolutism excluded from power, and who used it as an opposing force to the pacific policies of the Governments. Literature spread abroad, together with liberal ideas and humanitarian sentiments, a kind of bellicose romanticism which aroused a warlike and conquering spirit. Napoleon, who had enjoyed but little popularity between 1815 and 1830, was once more adored, not only as the god of War, but almost as the grand champion of liberal ideas, which was really rather an exaggeration.

The nationalistic movement was one of the strongest stimulants of this passion for power, which was destined to engender so many wars. Not one of the nationalities limited its demands strictly to mere independence, unless it was compelled to do so by its own weakness. Until the present time the nations only seem to have become conscious of their individual existence in so far as they have been able to show themselves stronger than others, at all events temporarily.

All the confused aspirations towards power and this new war spirit, which simmered dully during the long peace, exploded at last, together with many other more generous sentiments, in the revolution of 1/8

The Revolution of '48 shattered the absolutism and pacifism of the old dynasties at the same time. That is why '48 reopened the Temple of Janus. The Crimean War, the Italian war, the Polish war, the war of the Duchies, the war of '66, the war of '70—what a quantity of blood spilt in less than twenty years! Monarchy, and the nobility which

Monarchy, and the nobility which had so faithfully served it till 1848, found themselves faced with a redoubtable problem: what was to be done in view of the warlike spirit which had reawakened, of the new social forces which, under different names, were hurrying on a policy of prestige, power, and sanguinary struggles between States?

For a long time they hesitated. For them war always remained the elder sister and accomplice of revolution. But at last one day one of those dynasties and the nobles who served it allowed themselves to be convinced by a kind of diabolical genius that it was necessary to fight the new spirit of the democratic movement no longer by a passive peace policy, but by an active war policy. That genius was Bismarck.

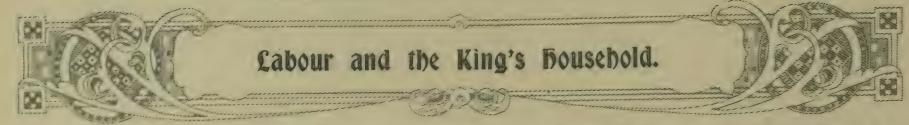
Among the Italian documents on the war of 1866 there is a very curious report sent from Berlin to the President of the Council, La Marmora, by General Govone, who had been instructed to assist the Italian Minister in drawing up the treaty of alliance with Prussia on military questions. General Govone tells how the Treaty was finally signed on April 8, and after the signature Count Bismarck (he was not yet a Prince), being very pleased with his work, broke out into confidences. He said that on the [Continued on page 284.



THE SPANISH "MUSSOLINI" REPORTED WILLING TO RETIRE: GENERAL PRIMO DE RIVERA (MARQUIS DE ESTELLA) SPEAKING BEFORE THE KING AND QUEEN OF SPAIN AT MADRID. The occasion illustrated was the presentation of colours to the Somatin of Madrid (Spanish "Fascisti"). There have recently been rumours of dissensions in the Spanish Directory, and it was reported that the President, General Primo de Rivera (Marquis de Estella), was willing to retire. The dissensions were said to have arisen from the death sentences (confirmed by him) on Generals Navarro and Berenguer for their share in the Moroccan disaster of 1921. It was also suggested that King Alfonso desired to pardon the Marquis de Cortina (condemned to banishment) but was over-ruled by the President.—[Photograph by Topical.]

It crumbled away because it could not reconcile the contradiction between peace and war, between order and power, which dominates all the life of Europe since the French Revolution. That is, perhaps, what explains the perplexity of the world in the face of an event which has been announced for more than a century by so many

Every reproach can be laid at the doors of the dynasties which governed Europe from 1815 till 1848, and of the nobles who so faithfully served their absolutist régime, except the reproach of having pursued a warlike policy. After so many wars, Europe in 1815 needed a long period of peace and order to recover herself and be born again. Those dynasties which had weathered the storm understood this. They also realised that peace is not possible unless States restrain their ambitions and their rivalries; that order, the first condition of which is peace, and power, the instrument of which is war, are two possessions between which at a given moment it is necessary to choose, for in the end they exclude one another. Those dynasties resolutely chose peace, contenting themselves with the status quo established by the treaties of 1814 and 1815,



HE changes in time-honoured customs caused not be confined to the House of Commons. The presence of Labour Ministers on the Treasury Bench is to be accompanied by the presence of Labour officers in the King's Household. Accordingly, innovations in the forms and procedure of the ancient Court of St. James may also be expected. But the Court, no more than the Constitution, will thereby be fundamentally altered. These institutions will undergo nothing more than a process of development.



THE NEW TREASURER OF THE KING'S HOUSEHOLD AND HIS WIFE: MR. THOMAS CRIFFITHS, M.P., AND MRS.' GRIFFITHS.

Mr. Thomas Criffiths, M.P., for Pontypool, was born at Neath, and in early life was a tinplate worker. When thirty-three, he entered Ruskin College, Oxford, where he maintained himself, and his wife and child at home, on £2 10s. a week. Since 1899 he has been Organising Secretary of the Steel Smelters' Union.

Photograph by Sport and General.

The 'management of the State functions of the Court, and the daily routine of the King's Household, is an elaborate business, divided into several departments to ensure due order and regularity, and conducted by officials who have invariably been carefully selected for their ability and experience in organisation, as well as for their social position, good appearance and engaging manners. As a rule

they have been retired officers of the Horse Guards and the Foot Guards.

The Officers of the King's Household and the Court are of two classes. There is the political class, who are appointed by the Prime Minister, and who, being members of the Administration, go out of office when there is a change of Government. Their duties are principally ceremonial, and are almost entirely confined to the Court. there is the permanent and more important class for the conduct of the domestic business of the Household. These appointments are made by the King, and are held during his Majesty's pleasure, independently of the Govern-ment. At the head of the political officials is the

Lord Chamberlain. He is responsible for affairs and officers, and servants "above stairs." His chief function, however, is the regulation of Drawing Rooms and Levees. He is also responsible, curiously enough, for the licensing of dramatic entertainments. His salary is £2000 a year. In his department are six Lords-in-Waiting who attend the Court in turn, and reside at the Palace while on duty. They have always been peers, and are each paid £702. Next comes the Lord Steward, whose jurisdiction is confined to "below stairs"—the hall, the kitchen and pantry, the wine-cellars, and the coal-cellars also. He has a salary of £2000. The best-paid of these officers is the Master of the Horse, who has £2500 a year. He has also a privilege which no other Minister of the Household enjoys-the private use of a royal carriage and pair with royal footmen in attendance. He has charge of the royal stables and coach-houses, and arranges royal processions, such as the procession from Buckingham Palace to Westminster, when the King and Queen go in State to

Horse in Queen Victoria's early years, claimed the right to accompany her Majesty in the State coach to Westminster. The Queen objected, and the matter was referred to the Duke of Wellington. "My good fellow," said Wellington to Albemarle, "the Queen can, as she pleases, make you go inside the coach, or outside the coach, or run behind the coach, like a tinker's dog." Still, the Master of the Horse is a great officer. In State processions, his place is next behind the Sovereign. Other political officers of the Household are the Captains of the King's two bodyguards-the Honourable Corps of Gentlemen-at-Arms, and the Yeomen of the Guard-both of whom are paid £1200.

Peers only have been eligible for all these political. appointments in the King's Household, and it may be that the Labour Government will not depart from this custom. There remain three other political appointments which have been invariably held by members of the House of Commons, and up to the time of writing, these only have been filled by the Labour Government. They are offices subordinate to the Lord Chamberlain and the Lord Steward. The Vice-Chamberlain of the King's Household acts as assistant to the Lord Chamberlain, and as his deputy in his absence. The Treasurer of the King's Household is next below the Lord Steward, and his deputy in his absence; and the Comptroller of the King's Household ranks next after the Treasurer in the Lord Steward's department. These posts carry salaries of £904. Distinguished retired military or naval officers who had seats in the House of Commons have been appointed to them almost invariably by both Liberal and Conservative Governments. They are now filled by old Trade Union officials. The Vice-Chamberlain is Mr. John E. Davison, formerly organiser to the Ironfounders' Friendly Society, who sits for Smethwick. The Treasurer is Mr. Thomas Griffiths, M.P. for Pontypool, who has been organising secretary to the Steel Smelters' Union since 1899. The Comptroller is Mr. J. A. Parkinson, who is a miners' agent, and represents Wigan.

The Court duties of all these political officers of the Household have become nominal in a large degree. It is the Government that commands most of their services. Whether they be Lords or Commons, they act as deputies to absent Ministers, or as Assistant Whips in their respective Houses. For instance, the Lord Chamberlain wears, as the badge of his office, a golden and jewelled key hanging from a dark-blue ribbon on his left side when he is in Court costume. But the holder of the real key of the Palace, the key which opens all doors, is the Master of the Household. He is the chief of the permanent staffs, the head of the working officials. The entire machinery of the Palace moves at his bidding. All the servants are under his control. But should a servant commit

THE NEW VICE-CHAMBERLAIN OF THE KING'S HOUSE-HOLD AND HIS WIFE: MR. J. E. DAVISON, M.P., AND

Mr. John E. Davison, the Member for Smethwick, defeated Miss Christabel Pankhurst when he was first elected there. He began his career in a boot shop. Later, he was employed for twentyone years in an iron foundry. At one time he qualified as a sanitary inspector, and he is a strong advocate of housing reform. Photograph by Topical,

an illegal offence, he is tried by the Lord Steward, who is vested with a criminal jurisdiction within the Palace. It is the Lord Steward who appoints the Coroner of the Household for the holding of inquests in respect of sudden deaths occurring in the Palace, or even in any private house where the King may be staying. The jury always consists of Officers of the Household. Should the verdict be one of murder or manslaughter, the matter is transferred from the Coroner to the Lord Steward. Only on the mandate

of the Lord Steward can the accused person, if an officer or servant of the Household, be tried by the ordinary Courts.

It may be that appointments to the present chief political offices of the Household, the Lord Chamberlain and the Lord Steward, will be left entirely to the personal choice of the King. The original purpose of changing these and the other political officers with each change of Government was to prevent Party intriguing with the Sovereign. All that has been past and done with long since.



THE NEW COMPTROLLER OF THE KING'S HOUSEHOLD AND HIS WIFE: MR. J. A. PARKINSON, M.P., AND MRS. PARKINSON.

Mr. John Allen Parkinson, who represents Wigan, began life as a colliery lad. He worked in the pits as a half-timer at the age of ten, and at twelve was a full-time miner. Later, he became a miners' agent and a member of the Lancashire County Council.

Photograph by Barratt.

Certainly no Sovereign has been less influenced by political motives than King George V. His Majesty has always stood absolutely neutral between Parties. In these circumstances, the Labour Government may possibly not appoint nominees to the offices of Lord Chamberlain and Lord Steward.

However that may be, it is, perhaps, in Court ceremonial that the changes consequent on the placing of a Labour Government in office will be most

apparent. It has already been announced that Labour Ministers attending Courts, Levees, and State Banquets will have the option of wearing a modified form of evening dress rather than the blue-and-gold uniforms of their predecessors in office.

One of the most beautiful spectacles. of the Court is the entrance of King George and Queen Mary into the Presence Chamber at Buckingham Palace to hold a Drawing-Room for the reception of the young débutantes and the ladies who are to present them. At the doors are posted parties of the Yeomen of the Guard—in ruffs and scarlet skirted coats and puffed sleeves. About the Throne, in the Presence Chamber, stands a guard

of twelve members of the Gentlemen-at-Arms, all ex-Army officers, in scarlet coatees, with epaulettes of gold bullion, and gold-chased helmets with plumes of swan's feathers. Their Majesties are preceded by a large company of the Officers of the Household, headed by the Lord Chamberlain and the Lord Steward. They are in varied uniforms—the differences between them being marked by the amount of gold embroidery and the number of gilt buttons on their single-breasted coats; but all have breeches of white kerseymere, with hose of white silk and black patent-leather shoes. They also carry long white wands. And all are moving backwards at a slow pace, facing the King and Queen.

At future Courts there may be seen in this brilliantly attired throng some Officers of the Household in the optional dress-the customary tailed coat of social parties, with a black pair of breeches, black silk stockings, and black shoes. Even so, the interest of the spectacle will be but enhanced. 'The Diplomatic Circle is assembled near the Throne. Its most conspicuous member is the American Ambassador, by reason of the fact that he is attired in a Court dress

AIDING MEXICO'S CLAIM TO RECOGNITION: THE FEDERAL CAMPAIGN.

PHOTOGRAPHS BY A. LILIUS, PATHÉ NEWS AND INTERNATIONAL NEWSREEL CORP. PHOTOGRAPHER WITH THE FEBERAL TROOPS IN TAMAULIPAS, MEXICO.



GOING TO THE FRONT ON TOP OF A MILITARY TRAIN:
MEXICAN FEDERAL SOLDIERS TAKING IT EASY ON THE
ROOFS OF RAILWAY CARS, AT QUERETARO.

WHERE A SOLDIER'S FAMILY ACCOMPANIES HIM ON A CAMPAIGN:
A DOMESTIC SCENE AT A FEDERAL MILITARY CAMP DURING
THE CIVIL WAR IN MEXICO.



PRESIDENT OBREGON'S SPECIAL BODYGUARD AT THE FRONT: A GROUP ON HIS RAILWAY CAR, WITH THE MEXICAN FLAG.



SAID TO HAVE SURRENDERED IN LARGE NUMBERS: TYPICAL REBEL PRISONERS, WITH FEDERAL SOLDIERS BEYOND.



THE PRESIDENT OF MEXICO TAKES THE FIELD IN PERSON: GENERAL OBREGON ON HIS SPECIAL RAILWAY CAR AT THE FRONT.



FEDERAL MOUNTED TROOPS OPERATING AGAINST THE FORCES OF SEÑOR DE LA HUERTA, WHO RECENTLY FLED FROM VERA CRUZ: YAQUI CAVALRY.



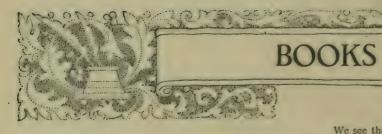
TYPES OF MEXICAN GENERALS: LEADERS OF FEDERAL ARMIES AGAINST THE HUERTISTS, WHOSE REBELLION WAS RECENTLY REPORTED TO BE COLLAPSING.

Señor de la Huerta, the head of the Mexican revolutionists, left Vera Cruz, his headquarters, in a foreign steamer, on February 3, his forces having evacuated the city in face of a rapid advance by the Federal troops of the Obregon Government. It was reported that the rebels were badly demoralised after their defeat at Esperanza, and were surrendering in large numbers. The rebellion was considered to be collapsing. Vera Cruz was occupied on February 5 by the Federals under General Martinez. Another Federal commander, General Calles, announced that after the operations in Chihuahua were over he would

resign from the army and resume his campaign for the Presidency. Meanwhile Señor de la Huerta was variously reported to have established new headquarters in Merida, Yucatan, or Tuxpan. The question of the recognition of Mexico by the British Government has been discussed between the Foreign Office and President Obregon's special delegate, Señor Nieto. His view was that Mexico had a stronger claim than the Russian Soviet to immediate and unconditional recognition, and that its claim had been strengthened by the apparent failure of the Huertist revolution.

CUCEL 8 1882 AS 60 W. S. S. S.

THE



By J. D. SYMON.

THE novel of loose-ends and disjointed impressions has become so common that only the other day a critic prophesied a great surprise for the world when some writer should produce a story where there would be holoose-ends, but all would be compact and closely wrought to a fine finish. The spasmodic method had some virtues; it recognised that life is more or less, usually rather more than less, a haphazard affair, and the novel constructed, or not constructed, on random lines to that extent represented the truth. But the question still remained, how far that sort of imitation could give any permanent and satisfying effect. The mere fact that a critic had hoped for a story in which the material, instead of being baldly reproduced, should be transmuted by thought, skill, and labour into a work of flawless art was sufficient proof that the other method lacked something essential.

It is not often that the current novel tempts the reader to turn back at the last page to examine again the whole structure of the work, and to add to the pleasure he has already enjoyed that of seeing how logically every detail holds together and how perfectly the author has realised every character and situation, moulding and refining upon them until the result is a fully rounded whole. But it sometimes happens even in an age of spasms that one lights upon a story large in conception, careful in execution, thought out to the last particular, and communicated with unfailing charm throughout. The best example of these virtues I have had the good fortune to read for a very long time is "JANE—OUR STRANGER" by Mary Borden (Heinemann; 7s. 6d.), a novel of the most powerful originality. Those who recall the promise the author gave in "The Romantic Woman" will not be disappointed in the later book, which marks an advance in subtlety of perception and fineness of handling.

Some weeks ago I said something on this page about the problems of the New World and the Old, in connection with several books that balanced the antagonisms of the older European culture and the new vision and ideals of the West. It is on these questions that Mary Borden has seized for the central situation of her wonderful spiritual drama. What in the former books remained to a large extent in the region of philosophical abstraction she has made personal and concrete through her characters and their adven-tures. But if her book be fundamentally a parable it retains the essential quality of parable—first and foremost it is a story of absorbing human interest. You will read it merely for the sake of the people whose fortunes it traces—people intensely alive and moving. The play's the thing, enthralling while it lasts; and it may not be until the curtain is finally rung down that the reader begins to realise the depth and significance of the work as a philosophy of life. It is then that he turns back to see how every character, every incident, every little aside serves a definite end. The harmony is complete—there are no unresolved discords.

Yet to say there are no unresolved discords calls for some qualification. There is one—the heroine's life, which as far as the narrative carries it still awaits a full close. So far, then, the novel conforms to a prevailing pessimism, but not without a hint that Jane—Our Stranger might at length straighten out the tangled skein of her life; in contemplation, if not in action. She is still far from the end, reckoning by the natural span of years, and it may be that Mary Borden has a sequel in store.

Jane is buffeted, but not wrecked, by storms that would have left a weaker character in ruins. If Jane's future history should be revealed, it ought to afford as memorable a study as her girlhood, early womanhood, and middle life. She leaves us with the impression that she is not yet exhausted, but rather that she has retired to gather strength for a greater effort.

The central situation of the book is as original as its accessories. Jane Carpenter, the daughter of a Middle-Western American millionaire (deceased), was married by an intriguing mother to Philibert, Marquis de Joigny, head of an aristocratic French family, somewhat impoverished, but still holding its own in the very inner circle of the old noblesse. This Philibert is the last expression of an artificial society—a creature of fantastic imaginings, "a shiny, dapper little manikin five-foot-four in high heels," who saw life in terms of a Fragonard picture. Jane's inexhaustible wealth gave him his opportunity to realise his inspirations on a grand scale. "He dealt with men and women and clothes and string orchestras and food and polished floors and marble staircases as a painter deals with the colours on his palette. . . . No one can amuse the world as he did. And no one ever will. The War has changed all that."

The girl brought from Puritan Middle-Western America to be the wife of this exquisite flower of depravity was his opposite in every way. Physically splendid, she was of an innocence that survived even contact with the elegant corrupt world of her adoption. Never was there such an amazing adoption as Jane's into the bosom of the House of de Joigny. It has been hinted that this book is a roman a clef. Be that as it may, the family is of a reality that requires no definitely recognisable original to make it persuasive and credible. Better not so materialised. It is one of the great families of fiction.

We see them all, down to the minutest vignette. "As a family we had the reputation of having very nice manners. It was thought that we knew very well how to make ourselves agreeable, and, what was more characteristic, how to be disagreeable without giving offence. My mother was the only woman in Paris who could refuse an invitation to dinner in the same house six times running without making an enemy of its mistress...she became something precious, unapproachable, a legend of good form and grace, and she remained this always... Her power of seduction was a thing that emanated from her like a perfume, indefinable and clusive. Claire, my sister, has the same quality." If the de Joigny had any creed at all, it was a Creed of Manners.

The speaker is Blaise de Joigny, the crippled son of the house, the wise onlooker who sits unobtrusively in his corner and plays Chorus to the drama of Jane's unhappy marriage. But Blaise is more than Chorus; he is an actor whose part, as unobtrusive as his existence, is not the least important in the whole cast. He is the most subtle thing in the whole subtle texture of the novel. He reminds me somewhat of the hero, also a frail creature, in the late Paul Leicester Ford's "Story of an Untold Love," an American novel of poignant emotions and beautiful workmanship. Ford's work was no surprise at the time of its birth, 1898; but to find the same delicacy of thought and style still surviving in the present epoch, when so many Transatlantic story-tellers cuff rather than charm our ears, is something for which to be devoutly thankful. The humanities of Holmes and Lowell are not forgotten entirely, and Mary Borden knows how to combine them with something intensely national and expressive of modern America, yet without the appalling crudity of the rowdy Main Street school. Take, for example, her description



THE PROMOTER OF THE "BOK" PEACE PLAN BEFORE A COMMITTEE OF THE U.S. SENATE INVESTIGATING ALLEGED FOREIGN INFLUENCES:
MR. EDWARD W. BOK (FOREGROUND); AND (L. TO R.) SENATORS MOSES,
SHIPSTEAD (CHAIRMAN), AND GREENE.

Mr. Edward W. Bok, the well-known American publicist, offered a prize of 50,000 dollars (£10,000) for the best scheme by which the United States might join other nations in preserving world peace. The winner was Dr. Charles Herbert Levermore, Secretary of the New York Peace Society. On January 17 the U.S. Senate appointed a Committee to investigate alleged foreign propaganda behind the plan. Senator Hendrik Shipstead, of Minnesota, presided, and among other members were Senators Moses (New Hampshire), Greene (Vermont), Reed (Missouri), and Caraway (Arkansas). Mr. Bok is reported to have testified that he alone financed the scheme.—[Photograph by Wide World Photos. Supplied by Topical.]

of a smaller Middle-Western town at night, on page 226. It gives you everything in about a dozen restrained lines. The literary tradition of the Old World has still something to offer the New—the gift of permanent form. The new photography, however striking and exact, has its date written on its face. A few years are sufficient to expose its transience. Only the sublimated impression endures, and this is a novel of sublimated impressions.

Hear, then, Blaise on his Aunt Clothilde, a very minor character, but made known in the sum of her attributes with a touch or two that turns a vignette into a full-length portrait: "My mother thought her vulgar. She was, but it didn't detract from her being a very great lady. She was always enormously fat, a greedy, wicked old thing, with a ribald mind, but with a tremendous chic. Philibert called her La Gargantua. She was Rabelaisian somehow. I liked her. She was never conscious of my being different from other men, and she was kinder to Jane than the others."

The well-bred unkindness of the family to Jane found its most artistic expression at the hands of Philibert, her husband. From her first presentation he cracked a delicate cruel whip about her ears. Blaise saw him in the character of a circus ringmaster. "He had her beautifully trained. He had done it all in a month. She was perfectly in hand." The situation was impossible. Not that Jane was impossible. She was only spiritually a fish out of water. Outwardly she was an ornament to the de Joigny world, and took her place there with perfect aplomb and distinction. She became, in fact, the rage of fashionable Paris. She actually loved her manikin, and believed in him until the inevitable happened.

When he ran away with Bianca, the half-Italian experimenter in sensations—a woman entirely after

Philibert's own inclinations—his heart was non-existent—Jane's Puritanism (although it was a Pagan Puritanism) saw only one course. This was the end. The Law must release her. But she reckoned without the Family. It came on in force, armed with its immemorial catchword—on ne divorce pas dans notre monde.

EXX 2000

DAY.

Belle-mère, the sweet, consummate, finished mondaine, preached her down, exposing with a light, sure touch the difference between Young America and Old France: "You come of a young people. You believe in miracles. You seek perfection on earth. Believe me, I am old and wise, ideals are all very well, but one must be practical about life. Philibert has behaved very badly . . . but you can remedy that and maintain your dignity by disregarding his escapade. And such it is—nothing more, believe me. The acts of men are never anything else."

The pressure was too great even for Jane's resolution. She put the best face on the situation for years of endurance. But the ghost of her American Aunt Patience and the traditions of upbringing drove her back at last to the New World, where she tried to sum up life and arrive at a solution. The Old World saw her as "a victim of the Ten Commandments."

Although the drama is for the most part psychological, it is never vague. The Old World in which Jane moves is peopled with vivid personalities: Claire de Joigny and her bourgeois husband, the automobile king, a marvellous foil to his aristocratic relations; Bianca, the corrupt and corrupting sensationalist; Ivanoff, the flabby, drunken gambler and his American wife, Fan, Jane's friend of child-

hood, creature of odd shifts, maintaining her place by hook or crook in the fashionable world of Paris, and dying, like Bianca, miserably; Geneviève, Jane's alien daughter; Clementine, half-artist and whole-hearted hedonist, with her curious circle of intellectuals, a strange crew at war through Jane's mentality with people they never saw—a Transatlantic community of precisians. Without belief herself, Jane never outgrew the attitude of her kindred towards life and morals, and that was why she remained to the end, for all her superficial assimilation to her husband's world, Jane, Our Stranger. It is a book in a thousand—a thing of harsh and even ugly features, and yet, in its final effect, as beautiful as its writing.

It is interesting to compare this delicately wrought product of Western genius—a genius that has entered by a miracle into the mind of old aristocratic France—with the more direct expressions of American life such as "Three Soldiers," by John dos Passos. That author's new novel, "Streets of Night" (Secker; 7s. 6d.), has just appeared in this country, and, curiously enough, has been reviewed by at least one critical journal as if Mr. dos Passos had never written anything else—so difficult is it for even the most expert to keep track of the output of fiction in these days. "Streets of Night" is the passionate history of two Harvard men, before and during the war. It has the disabilities of its method, but in the light of the author's other work it merits attention. The outlines are as hard as those of the story that shocked America with its pictures of Army life, but the material is finer. If dos Passos cared to refine still further, he might write something as subtly spiritual as some of his compatriots have still the power to achieve without sacrificing one

iota of their touch with modern life and modern problems.

To come back to typically English life, presented faithfully and with no sense of strain, readers will welcome Mr. Archibald Marshall's reappearance in his usual vein. Twice lately he has digressed—once into pure sensation, and again into a class of vagabond society rather foreign to his pages. But in "Anthony Dare" (Collins; 7s. 6d.) he is on his own ground once more. Anthony was an artistic being, born of prosperous suburban people. He was left not so well off as he expected; and had to fight his way in the City. His adventures end for the present in prosaic "filling in Bills of Lading," but this is not the end of him. His beginning is sufficiently interesting to make Mr. Marshall's readers rejoice that the story is "to be continued."

Here, to conclude, are a few suggestions for the Library List. That excellent writer of history popularised, Mr. Frank Mumby, has just written "George III. And the American Revolution" (Constable; 21s.), a sound and illuminating study of which I hope to say something in a later article. Those who are interested in matters Chinese ought not to miss "Wandering in China," by Harry A. Franck (Fisher Unwin; 21s.), a fascinating book of travel, and "Two Gentlemen of China," by Lady Hosie (Seeley Service; 21s.), a personal record full of entertainment and instruction. In lighter fiction of the detective class "The Groote Park Murder" (Collins; 7s. 6d.), by Mr. Freeman Wills Crofts, who has already proved his skill in this vein, is a South African story that gives the reader a capital run for his money. To students of the literary drama I would recommend "Kestrell Edge and Other Plays," by Wilfrid Gibson (Macmillan; 6s.), and "The Lady of Belmont" (Allen and Unwin; 2s. 6d.), by that eminent critic now on his travels, Mr. St. John Ervine, whose name alone is sufficient recommendation for his work.

THE "ILLUSTRATED LONDON NEWS" GIFT TO MANCHESTER.

From the Portrait by John St. Helier Lander, R.O.I. Painted Specially for "The Illustrated London News."



PAINTED FOR "THE ILLUSTRATED LONDON NEWS" AND GIVEN BY THIS PAPER TO THE MANCHESTER CITY ART GALLERY: THE PRINCE OF WALES IN POLO KIT.

The Prince of Wales, whose fearless riding causes some anxiety, was thrown while exercising a hunter near Leighton Buzzard on February 8, and broke his collar-bone. He was able to return to town by train the same morning. A bulletin issued from York House the next day said: "His Royal Highness has had a good night and is going on well." The life-size portrait of the Prince of Wales in polo kit, here reproduced, was painted.

by Mr. John St. Helier Lander especially for "The Illustrated London News," and aroused great interest during its exhibition at the Paris Salon in 1923. It has just been accepted by the Manchester City Art Gallery as a gift from "The Illustrated London News," and it is now in the Modern Society of Portrait-Painters' Exhibition at the Alpine Galleries in London, on loan from Manchester.—[Drawing Copyrighted in the United States and Canada.]

DOST THOU TAKE ME FOR A FAIRY, TO DRINK OUT OF AN ACORN?" LADY WISHFORT

AN INTERESTING REVIVAL AT THE LYRIC THEATRE, HAMMERSMITH.

CONGREVE'S MASTERPIECE: "THE WAY OF THE WORLD"-



"FAINALL, HOW DOES YOUR GOOD LADY?" (LEFT TO RIGHT) MIRABELL "MR." LORAINE), BETTY, SERVANT WENCH TO THE CHOCOLATE HOUSE ("MRS." DIXON). WITWOUD ("MR." PLAYFAIR), AND FAINALL ("MR." ANSTRUTHER) IN ACT L.

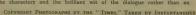


"HAVE YOU ANY MORE CONDITIONS TO OFFER?" MIRABELL ("MR." LORAINE) AND MRS. MILLAMANT ("MRS." EVANS) MAKE TERMS OF MARRIAGE, IN ACT IV.



("MRS." EVANS), MINCING ("MRS." HILLIARD), WOMAN TO MRS. MILLAMANT, AND WITWOUD ("MR." PLAYFAIR), IN ACT II.—ST. JAMES'S PARK.

"The Way of the World" is generally acknowledged to be William Congreve's masterpiece. It was written before he was thirty (he lived from 1670 to 1729) and, as it was badly received, he wrote no more for the stage. An admirable appreciation of his plays in the "Times" Literary Supplement for October 4 said: "This is the ideal expression of his art. . . . You have here . . . something that is unique in English literature; you have a work in which the gallantries and follies, the worse than follies, the vices, the quips and the turns of the fashionable world, are refined by wit and the presence of an enchanting heroine to the delicate texture of the world of faery. . . . In the midst Mirabell and Millamant float, as Hazlitt says, in air; he the fop and young man of quality carried to such perfection that he wins grace for the demerits of all the tribe; she the fine lady, high-hearted and quizzical, as she had not been painted in England since the days of Beatrice." The interest of the play depends on the characters and the brilliant wit of the dialogue rather than on





"AFTER OUR EPILOGUE THIS CROWD DISMISSES": MRS. MILLAMANT ("MRS " EVANS, CENTRE) SPEAKING THE EPILOGUE, WITH MIRABELL ("MR." LORAINE, TO RIGHT IN FORE-CROUND), AND THE REST OF THE COMPANY HAND-IN-HAND AT THE BACK IN THE FINAL SCENE A ROOM IN LADY WISHFORT'S HOUSE.

the complicated plot. The delightful revival at the Lyric Theatre, Hammersmith, produced by Mr. Nigel Playfair, speeds up the pace of the old comedy and adds a modern touch here and there in the matter of attitudes and movements in formation. It has been called a "rattling, jaunty, jigging, almost Jazzing, revival." The programme follows the old style of naming the actors and actresses as plain "Mr." and "Mrs." Thus Miss Edith Evans, a charming Mrs. Milamant, appears as "Mrs. Evans," and Mrs. Margaret Yarde, the very amusing Lady Wishfort, as "Mrs. Yarde," while Mr. Robert Loraine, excellent as Mirabell, is merely "Mr. Loraine." In the Epilogue group, at the back (from left to right) are Witwoud (Mr. Playfair), Lady Wishfort (Mrs. Yarde). Sir Wilfull Witwoud (Mr. Russell), Mrs. Fainall (Mrs. Taylor), Petulant (Mr. Norman), Peggy (Mrs. Lanchester), a Manservant (Mr. Pilbeam), Mincing (Mrs. Hilliard), Waitwell (Mr. Scott), Foible (Mrs. Sims), Fainall (Mr. Anstruther), and Mrs. Marwood (Mrs. Green):

ESS FROM THE AUDITORIUM DURING THE PERFORMANCE.



The World of the Theatre.

By J. T. GREIN.



THE MAN AT THE HELM.- "THE DARE DEVIL."

THE appointment of young Basil Dean to the directorship of Drury Lane in succession to Mr. Arthur Collins—who has deserved well of the institution and the public by his understanding, his energy, his wide vista, his mastery of technique—is not merely a compliment to the partner of the firm of Reandean, but a recognition of the producer. For it is no secret that Basil Dean, starting at the Repertory Theatre of Liverpool, has made his name, and "Hassan" is there for all the world to appreciate his eye for colour, for en emble, for all the Orient means in skies and architecture and raiment of the people. Before that he gave us "East of Suez," and

in stone and concrete has certain laws at hand to ease his task; the producer has to construct by intuition. His material is uncertain, for no one can gauge exactly how the written word will tell when spoken, as no one can depend entirely on its conveyance by the actor.

For this reason the producer must be endowed with a greater gift than technique in every sense of the word. He must fathom the meaning of the author in every line—in some cases, in every word. Plainly he must find in himself the realisation of every character—he must see them dressed up; he must hear them speak as the author would have

them utter his words; he must in the text find the soul and correlation to the action of every part, from the hero to the butler. And it is here that his task becomes particularly difficult. " Actors are sensitive people," wrote a great German producer: if he approaches his actors in the spirit of the schoolmaster, he spoils the play. Actors - unless they are cowed by fear of losing their jobare wont to have their own opinions and conception of their parts; if these tally with those of the producer, all is well. But often there is difference of opinion, and then it behoves the producer -who has absorbed the whole of the play,

policy, as we know that some American producers have done, when shaping an American play for the English stage, without understanding the "naturel" of the nation.

What, then, is expected of a producer of eminence is almost the dower of a super-man. He must have imagination (Chapter One); he must have an almost unlimited knowledge of atmospheres, nations, characteristics of places and of people, of manners and of customs, of mentalities and psychology. He must have the power of absorption. He must know the value of the words; he must hear how they should be spoken; he must realise how they affect the action. Last but not least, he must have before him in every act, in every scene, a complete vision of a harmonious living picture in which different people of different tempera-ments are symphonically blended. In fine, in his mind must be crystallised the talents of the draughtsman, the painter, the sculptor, the musician, the poet. And, above all, he must be human; for his achievement depends on the understanding of the motley crowd we call humanity—that indefinable entity which is so varied in its elements, so elementary in its unity of feelings.

"The Dare - Devil," recently taken off, was just a "lark," and, after the first act — lame and halting and a mere spring-board for the leap — a jolly one. An eccentric novelist in search of realism visits a boarding-house which, as his friends would make him believe, is a lunatic asylum. It is indeed a strange menagerie of eccentrics, big-game hunters, spinsters, and a forbidding-looking stranger—an anarchist with a bomb in his pocket. Looking upon everybody else as mad, and treating them as madmen, the poor young novelist nearly becomes mad himself, and goes through terrible hallucinations and fearsome adventures. It was here that A. W. Baskcomb (with Miss Jean Cadell in one of her comic-pathetic spinster - creations) rose to great heights. The humour of this admirable artist never flagged. Whether he soothed the would-be lunatics with gentle



"IF YOU AND DADDY PART, MAMMY, WHAT IS TO BECOME OF ME?" AMY (MISS ELIZABETH IRVING) "RECONCILES" HER FATHER, COLONEL GREY (MR. GRAHAM BROWNE), AND HER MOTHER (MISS MARIE TEMPEST) IN "ALICE SIT BY THE FIRE," AT THE COMEDY.—[Photograph by Stage Photo. Co.]

made it manifest to the public at large that a new man had come to Court.

It is only latterly that the public has begun to grasp the real importance of the producer. His ascent dates from the days of Granville Barker, Until then his work was often praised, but the man remained in the background as far as the world was concerned. People spoke of Tree or Irving's great productions, without exactly knowing what " production " meant. They looked at the work as one looks at a wonderful machine. The effect interested them, but they rarely penetrated into the creation of it. They grasped the aspect, but not the soul. Unless he were a well-known actor-manager, the producer remained unnamed even in criticism. His significance was not greater than that of the drill sergeantthe man who moulds the unit and makes it fit into the great whole. There are still many who look upon the producer as one who composes the pictures and selects the "props." They do not realise that he is, next to the author, the most important man in the theatre; that without him the actors are like a ship without a pilot; that a great deal of the success of the piece depends not only on his vision but on his assimilation of the whole of the play inwardly as well as outwardly, as an entity as well as in its various characters. Great producers are born, and shaped by experience and knowledge; you cannot make a great producer, as you cannot make a great actor. His brain must be a lens as well as a projector. When he reads the manuscript the play must become vitalised in his mind; he must see it; he must sense it; he must hear it. If you look at the annotated copy of a producer-the very name conjures up seed that germinates into fruit-vou will find that to learn a play is, in aspect, something like a game of jigsaw. He dissects the dialogue; he breaks it up into fragments; he plans positions; he devises movements to avoid monotony; he fixes with mathematical accuracy the strategical development of the action-if I may call it so-whereby the climax reaches its full height. He knows when and how to drop the curtain-and how much depends on that! He is, in fact, the master-builder as well as the architect. Unwittingly, perhaps, he calculates as minutely as the man who builds a theatre cantilevers his galleries. Only there is this-difference:-the-builder

ter naturally dwells mainly on his partto display tact in carrying through his definite policy. He must, in fact, command the diplomacy of a musical conductor, whose business it is to obtain harmony of conception by impressing his reading on the whole of the orchestra. If he is a wise man - says my producer mentioned above - he will not interfere with the first fiddle; he will convert him to his own conception by the swing of his baton.

whereas the interpre-

It is an exceedingly ticklish question, and one that accounts for more ructions in the theatre than any outsider can imagine. But the producer who is really a manager of men will

get his way by tempering firmness with discretion. If he is very wise he will never interfere during the rehearsal—unless an error is flagrant—he will quietly take his actor into a corner and suavely, persuasively, try to convince him of the author's meaning and his own. Even the more sensitive actors are amenable to change of views if approached tactfully. Producers who do not understand that part of the game will never achieve their end. On the other hand, it occurs that a producer feels in the course of his work that he has to shift his beacons; that the actor gives a reading which does not tally with his own, but which viva voce proves to be more effective. It is then his business to capitulate with grace; not to pursue-his



BARRIE'S SATIRE ON THE "TRIANGLE" PLAY REVIVED: "ALICE SIT BY THE FIRE" AT THE COMEDY—AMY AND LEONORA GREY (MISS ELIZABETH IRVING AND MISS PEGGY RUSH—BEHIND PIANO) WATCH THEIR MOTHER (MISS MARIE TEMPEST) WITH STEVE ROLLO (MR. HERBERT MARSHALL), THE SUPPOSED "THIRD ANGLE."

Amy and Leonora, the young daughters of Colonel and Mrs. Grey, have been seeing many "triangle" plays, and imagine that their parents, just back from the East, are in such a situation. Hence the comedy, with a serious touch in the second act.—[Photograph by Stage Photo. Co.]

words and becalming counsel; whether he kept smiling in awe and anguish; whether he depicted the creeping terror of imminent insanity; whether bent, bowed and brow-beaten, he presented the most miserable of mortals, he was always excruciatingly funny. And there was method in his madness. Save for a twinkle and a sly smile to comfort us with the thought that this was all blague, we should have been harrowed by the comic-pathetic portraiture. It was so very near the sad things we have seen in the cloisters of the insane. Thus Baskcomb once more revealed himself as a great comedian and as a character-actor of rare quality. He commands both humour and emotion, and makes us long to see him in a part wherein he can blend both beyond caricature.

AT HOME AND ABROAD: A PICTORIAL COMMENTARY ON CURRENT NEWS.

PHOTOGRAPHS BY G.P.U., C.N., ALFIERI, AND TOPICAL.



WHERE THE PRINCE OF WALES WAS THROWN AND BROKE HIS COLLAR-BONE DURING A TRIAL RUN: A FENCE ON THE STEEPLECHASE COURSE AT BILLINGTON MANOR, NEAR LEIGHTON BUZZARD.



ANXIOUS "TO REPLACE DISCORD BY AMITY": ZAGHLUL PASHA (FOURTH FROM LEFT IN FRONT), THE NATIONALIST LEADER, AND NOW PREMIER OF EGYPT, WITH MEMBERS OF HIS $_{_{3}}$ MINISTRY.



FOR THE 51st HIGHLAND DIVISION MEMORIAL AT BEAUMONT HAMEL: A 104-FT. BRONZE FIGURE.



FINISHING HIS MODEL FOR THE ARTILLERY WAR MEMORIAL AT HYDE PARK CORNER: MR. CHARLES SARGENT JAGGER, THE SCULPTOR, AT WORK (SHOWING THE POSITION OF THE FIGURE IN THE ADJOINING PHOTOGRAPH).



THE BATTERY COMMANDER: AN 8-FT.
9-IN. FIGURE FOR THE ARTILLERY WAR
MEMORIAL (SEE MODEL ADJOINING).



HIDDEN INSIDE A CABIN AND WITH ITS INSCRIPTION CONCEALED BY THE GREEK FLAG: THE GRAVE (AT TATOI) OF THE LATE KING ALEXANDER OF GREECE, WHOM HIS FATHER AND BROTHER ARE SAID TO HAVE CONSIDERED A USURPER.



AN APPROPRIATE PET FOR THE MASTERFUL FOUNDER OF FASCISMO: SIGNOR MUSSOLINI IN A MOTOR-CAR WITH A LION CUB RECENTLY PRESENTED TO HIM BY A TRAVELLING CIRCUS IN ROME.

The Prince of Wales, of whom we give a full-page portrait in this issue, was heavily thrown and broke his collar-bone, on February 8, while riding over the steeplechase course at Billington Manor (near Leighton Buzzard), where he intended to compete in the point-to-point races at the end of this month. He returned to London with his shoulder bandaged and his right arm bound to his side.——The Egyptian Ministers are (from left to right, in front): Tewfik Pasha Nessim (Finance), Mazloum Pasha (Pious Foundations), Mohamed Pasha Said (Education), Mustapha Bey Nahas, standing just behind (Communications), Zaghlul Pasha (Prime Minister and Interior), Fathalla Pasha Barakat (Agriculture), Morcos Bey Hanna (Public Works), Hassan Pasha Hassib (War), and Gherabli

Bey (Justice).—The bronze figure of a Highlander (10 ft. 6 in. high), one of the most massive cast in Edinburgh for many years, was made for a memorial to the 51st Highland Division at Beaumont Hamel, near Albert.—The Artillery War Memorial, of which Mr. Charles Sargent Jagger is the sculptor, is to stand at Hyde Park Corner.—It was recently stated by a French writer, M. Jules Rateau, that the late King Alexander 1. of Greece (who died in 1920), second son of the late King Constantine and younger brother of the present King George II., was regarded by his father and brother as a usurper, and that King George II. had a wooden cabin constructed over his grave, and a flag draped over the coffin, to conceal the inscription of the royal title on it.

THERE is one lady in our land, and the chief one of us all, who will not adopt the latest French fashion for a rentrée of a short skirt, just a little shorter than ever. Buying stockings the other day a very quiet-looking woman rejected some because they were too conspicuous. "We have sold six pairs to the Queen," said the salesman, very properly considering that his august customer's taste was beyond question. "I daresay," said the customer; "but mine are for my daughter, who wears her skirts very short," which she thought quite a different affair. Brilliantly attired legs are all right when no one sees them, but with much of them undraped the less attention directed to them the better. The daughter laughed delightedly, and quite agreed that her understandings would be better neatly and not gaudily covered; but she remarked, "I'm quite sure the Queen never bought stockings like that for

Earl Winterton will, it is stated, go with his bride, now the Hon. Monica Wilson, to Uppat for the

herself!



Thoroughly practical for all sports wear is this simple jumper suit, expressed in heather mixture tweed jinished with cuffs and collar of organdie. Sketched at Harvey Nichols'. (See page 288.)

honeymoon. They could have chosen no more beautiful place. It is the Scottish residence of Viscount and Viscountess Chaplin, and from it is a splendid view of the North Sea down to the Aberdeen coast. It is situated in the midst of pine woods, and close by runs a branch of the Brora River—an excellent one for spring salmon fishing. Dunrobin Castle is about two miles off. Mr. E. F. Benson stayed at Uppat in his younger days, and a portion of a volume of short stories was written by him there. One story is about a superstition that some hares are the temporary habitations of witches. This is quite believed now by many of the crofters in the neighbourhood.



Gleaming satin fulgurante, skilfully relieved by touches of scarlet ribbon, makes this attractive jumper suit, for which Harvey Nichols, Knightsbridge, S.W., are responsible. (See page 288.)

Mr. Ramsay Macdonald and Miss Ishbel of that ilk are having every consideration at the hands of the illustrated daily Press. We see them reading, writing, laughing, looking anxious and serious, cooking, and doing almost all those things that they are expected to do, in quite the way we expect them to do them. It seems quite absurd to be so anxious, as are some women writers, about the Prime Minister's eldest daughter in the rôle of hostess at to, Downing Street. Miss Ishbel Macdonald's handsome face bears the capability mark writ large and clear. It bears a better thing—the mark of sincerity and goodwill. With these characteristics the charge of social doings in Downing Street will be well and duly undertaken by this girl, young as she is.

Lady Alexandra Curzon has happily recovered from her operation for appendicitis. She is, however, unlikely now to fulfil her earlier intention of going to Switzerland for winter sports. On the 24th of next month Lady Alexandra will be twenty. She is a god-daughter of Queen Alexandra. Lord Curzon's daughters are all very well off, having inherited money from their mother, grandfather, and grandmother. There has been some litigation in America about the administration of the estate, but it is not likely to affect the income of these three handsome girls. Lady Cynthia, who is about five years older than Lady Alexandra, is, of course, a married girl and a mother of two. Lady Irene, eldest of the trio, is having a good time. She has her own establishment, and hunts in the season. She is clever, musical, literary, and finds life quite a delightful and interesting thing.

Army officers, for the time being, while full dress for the Army is still on the knees of the gods, are to wear (when they attend Courts or State, balls) what is technically known at Court as "frock" dress: that is, ordinary evening dress, but with knee breeches and silk stockings. The waistcoat may be black or white, and the tie white; breeches and stockings, of course, black. If they have the full dress of their rank, as Guards' officers in the service have, they wear that; and when attending Levees and Investitures, they will wear service-dress uniform. This new regulation will make little difference to the brilliance of Courts and State balls; it will, indeed, do something to preserve a balance in colour, and it will be much more comfortable than full-dress uniform in hot rooms and for dancing. It is, however, a temporary measure.

If one is obliged to write a fashion article every day, it is only reasonable to suppose that a good deal of the news supplied is in the nature of conjecture. The fashion writer observes that hand-

bags are down in price; and forthwith proclaims that women's clothes will in future be well supplied with pockets. Will they? I trow not! Women may alter their silhouette—they probably will—but no self-respecting woman will consent to bulge. This she would have to do did she transfer the contents of hand-bags to pockets. Powder-puff, purse, cigarctte-case, shopping list, handkerchief, and further sundries bestowed about her person, would mean several bulges. Thirst for information led me to ask an old lady what they did about this sort of thing when pockets were used. "My dear," was the answer, "pockets were very private and particular; suspended from the waist; and resorted to seldom and with caution."

The Archbishop of Canterbury will be seventy-six on April 7, and is at present very well and full of vigour. Mrs. Randall Davidson has archiepiscopal traditions, for she is the second daughter of the Most Reverend and Rt. Hon. Archibald Tait, ninety-first Archbishop of Canterbury. The present Archbishop had held his high and historical office for twenty-one years on the 6th inst. It seems a pity that there are no children to rejoice in such distinguished parents. The King has always thought very highly of the Archbishop, and he was one of the four Counsellors of State while his Majesty was in India in 1911 and 1912. Princess Mary and the Archbishop are great friends. Whatever people



A delightful toilette for spring days is this graceful jumper suit designed and carried out by Harvey Nichols. It is expressed in black facecloth enhanced with touches of deep red. (See page 288.)

may think of his recently-disclosed desire for union with Rome, there is only one opinion of his life and service, which have been beyond all praise. His brother Archbishop of York is a bachelor, and is sixteen years his junior.

A. E. L.



Shade of Dickens:

"It is often consoling to me, Johnnie Walker, to hear people explain that you are as well known as Pickwick."

Johnnie Walker:

"Yes, and as equally sought after."

THE SECRET OF A HISTORIC CATASTROPHE: ORDER AND POWER.

(Continued from Page 27.1.)

following day Prussia would present to the Diet of Frankfort his project of Federal reform—that is to say, the project for electing a German Parliament by universal suffrage—and that he hoped a great confusion would result, the outcome of which would be war. He continued result, the outcome of which would be war. He continued to relate that after he had explained his project to the King, the old William, his Majesty answered (the words of the King and of Bismarck are in French in the text): "But it is Revolution that you are proposing to me." To which Bismarck replied: "But what does it matter to your Majesty, if in this general shipwreck your Majesty is safely seated on a rock which will not be invaded by the waves, and where all those who do not wish to perish will be forced to seek their

This sentence gives a glimpse of the idea which inspired the whole of Bismarck's policy—one of the most paradoxical and hazardous ever conceived by the human mind. In this conception order is no longer the limitation of power, having superior rights; it is its slave. Force, instead of submitting to the necessities of peace and order, will impose the one and the other. The most sure means of guaranteeing the State against the dangers of Revolution will be to increase its power. Bismarek attempted to reconcile the contradiction between peace and war, between order and power, which has racked Europe for more than a century, by this audacious reversal

By means of three victorious wars, by the Triple Alliance which scaled his success, he seemed to have suc reeded in saving the monarchical and aristocratic system of Central Europe by creeting in the heart of Europe an immovable rampart against the onslaught of revolutionary immovable rampart against the onslaught of revolutionary doctrines. Having reinvigorated their strength by war, the monarchy and aristocracy became once again the support of peace and order as in 1815. The formidable problem of peace and war seemed to have been solved by the genius of one man. Then quite suddenly one day the revolutionary wave swept over the rock of satety, from the summit of which Bismarck had seen the Hoben-rollems smilling down on the shipwreek of others. Why? zollerns smiling down on the shipwreck of others. Why? Because the Bismarckian solution was not a solution. peace which Europe has enjoyed or endured since 1870 was a peace imposed by force, instead of being a peace limiting and to a certain extent disarming force. It was necessarily an armed peace, involving unlimited competition in armaments. But unlimited competition in armaments resulted in the World War, and the destruction of the monarchical and aristocratic system. The concatenation

This is why to-day mediatised Princes ride along the Viale dei Colli in traincars and leather-merchants in motors. Democratic doctrines and the fallacious attractions which they exercise over men's minds are without merit or blame

in this immense catastrophe. The political system which governed Europe during the whole of the real ninetcenth century from 1815 till 1914 was sufficiently solid to defy the strength of all adverse doctrines, had it not been for the fatal contradiction between the aspirations towards power and the aspirations towards order by which Europe is torn. Dynastics and nobles first tried to reconcile this tragic contradiction by making order triumph over power, and peace over war. After 1848 they juggled with the contradiction, imagining they could make an instrument out of power and force which would be able to impose and peace. In the end the instrument broke in an

But just because the whole monarchical system, with the nobility which formed part of it, was unable to solve the contradiction, it still exists more poignant than ever, and cries out for solution to those who should have inherited the system which has disappeared. War or Peace? Order or Power? Force or Consent? The choice must be made. Europe hesitates once more. If one seeks out the deep causes of the awful agony which strangles Europe to deather with the found in the hesitation. The peoples to-day they will be found in that hesitation. The peoples to-day have need of peace as they had in 1815, because to-day have need of peace as they had in 1815, because they need order; but to-day, as always, peace can only be established between people who are capable of mutually restraining their ambitions, their territorial, economic, and political rivalries. Are the victors, great and small, quite sure that they have done all they should to repress this spirit of rivalry and ambition? Have they never given way to that dazzling ambition which makes us prefer a dangerous power to the settled order more worthy of a great people? Is the Bismarckian doctrine, which, instead of recognising that the supreme necessity of order a great people? instead of recognising that the supreme necessity of order is the limitation of power, desires to make of force the creative element of order, such a dead letter in our hearts as might be imagined from the maledictions called down upon its creator? Has it been completely disowned by

Victors and vanquished will not escape from the dilemma. The choice must be made. How will the successors of the bygone monarchies and notabilities—dictators, democracies, and socialistic régimes—solve the contradictions which were fatal to the old régimes? That is the question which dominates the whole existence of half the world to-day. It seems as if in certain States they have already begun to attempt a simple and ingenious solution: they make Imperialist speeches and pursue a pacific policy in contradiction to their speeches. Their words are for power, their acts for order. But this gangway seems a somewhat fragile one on which to pass over an abyss which proved fatal to the Romanoffs, the Hohenzollerns, the Hapsburgs, and the Wittelbachs, and which probably is lying in wait for other dynasties. . . Europe is presented with a great problem which she must definitely is presented with a great problem which she must definitely solve by choosing between order and power. For if she does not choose it may happen that she will find that she has fallen simultaneously into disorder and powerlessness and for a very long period.

MISCELLANEOUS.

A FEW days ago, Sir Charles Higham, the distinguished publicist and advertising expert, made an exceptionally interesting speech on "Advertising," at the To-morrow Club. In the course of it, he said: "One can spend an evening discussing the merits of the modern newspaper; but in their chosen fields they are the most profitable-mediums I know of. The function of the newspaper is to inform, and the function of the hoarding and the street car is to remind, and it is no good spending money on reminding the public about a commodity unless you have already explained its merits to them in the columns of the Press. The weekly papers reach a very wide field. Take 'the Big Six.' These papers include the Tatler, Sketch, Eve, Sphere, Illustrated London News, and the Illustrated Sporting and Dramatic News. The advertiser is reaching a select part of the community; these papers have 'life' - they live at least a week. They are printed on art paper, and the advertisers' pictures are well reproduced. In most advertisers' pictures are well reproduced. In most high-class campaigns the weekly papers of this class are most valuable. I have carried out campaigns in these papers alone and made them profitable. The day is not far distant when we shall advertise our ideas and ideals in the same way that we advertise commodities in the modern newspaper. "Advertising is in its infancy. I see a great future for it; and I do not think the wireless or the cinema will ever take its place. I love my profession, and I am proud to tell you so to-night.'

Now is the time to go South to meet the spring. The azure skies and golden sunshine of Italy and Sicily make an attractive appeal as an alternative to existing weather conditions here. Through the joint enterprise of the Orient Line of Steamers, the Italian State Railways, and the Italian State Tourist Department, one can enjoy a month's absence from London, see much of Sicily, and visit Naples, Rome, and the Riviera for less than £2 a day.

In connection with their Girl Name Competition, to which there has been an enormous response, Messrs. Fry are confronted with the huge task of transferring to special cards details given on at least half a million coupons. On each card, a name and address have to be written, ten holes must be punched by a special mechanism, and the final card passed through wonderful accounting and tabulating machines. The first prize of f1000 and other prizes will be awarded according to the order of popularity of ten names. A special staff of over fifty is working at full pressure; but it will be impossible to obtain the winning results for several weeks

MONTE - CARLO

The unrivalled Health and Pleasure Resort of Rank and Fashion

The privileged spot where the Sun always shines. Warm yet mildly bracing Climate. Mean temperature 59.

A CENTRE OF SPORTS.

INTERNATIONAL REGATTAS, AUTO-MOBILE RACES, MOTOR - CAR PARADES WITH PRIZES.

LAWN TENNIS. - Nine Perfect Courts.
Three at LA FESTA, Six at LA CON-DAMINE. Championships and Competitions.

GOLF. - The MONTE CARLO GOLF CLUB is famous the world over.

CASINO.-Famous all over the world. Open all the year round.

AUTO-RIVIERA GARAGE.

Special Garage arrangements for owners. Fine cars on hire. Daily Excursions to all parts of the



GAY AFTER-SUPPER SCENE AT THE CAFÉ DE PARIS IN FEBRUARY.

UNRIVALLED ATTRACTIONS

Classical Ballets, Light Operas, and all Artistic Manifestations under the direction of Manifestations under the direct MR. SERGE de DIAGHILEW.

rand Operas under the dire MR. RAOUL GUNSBOURG.

Famous Orchestral Concerts — Classical and Modern. 106 executants under the direction of MR. LEON JEHIN.

Masked and Fancy Dress Balls, Painting Exhibition, Floral Show, "The Most Gorgeous"
Battle of Flowers, Dog Show, Dancing Teas
and Suppers with Exhibition Dancers.

CINEMAS—The most artistic and elegant at the Palais des Beaux Arts.

HOTEL ACCOMMODATION .- Second to none. Moderate Charges. Refined Cooking.

A Special Service of Trains ensures the greatest comfort for travellers to the RIVIERA. The SOUTHERN RAILWAY CO., in conjunction with the PARIS, LYON & MEDITERRANEAN RAILWAY CO., and the INTERNATIONAL SLEEPING-CAR CO., have concentrated all their efforts to make the once fatiguing journey between LONDON and MONTE CARLO an easy, pleasant and comfortable one.

English Visitors desiring further details or information will receive it free of charge by writing to Mme. Hénon, Villa le Palis, Rue des Roses, Monte Carlo.

NICE. HOTEL CHATHAM

Bd. Victor Hugo & Rue Alphonse Karr (Full Centre).

Latest Comfort. Telephone in all rooms First-class cuisine.



NICE.

Best comfort—Large garden. En pension from 45 to 75 frs. First-class Cuisine. from 45 to 75 frs.

A. UHRING



Successful Achievement.

BURNDEPT Ultra IV.

London Broadcast in South Africa on a Loud Speaker.

HAT would it mean to you—wherever you are to be able to listen to London calling? To hear the world-famed Dance Orchestra from the Savoy Hotel, and to hear the wonderful Guards' Bands and complete variety programmes? It is possible, as far away as South Africa.

It is not beyond the bounds of possibility to receive London in many places where this feat has not yet been accomplished.

We can supply valve sets from £14.

Send us the coupon, when you will receive our 96-page Art Catalogue.

CANADA.—Burndept of Canada, Ltd., 172, King Street West, Toronto. INDIA.—F. E. Rosher, 70, Apollo Street, Fort, Bombay.

SOUTH AFRICA.—Burndept of S.A. Agents: A. & S. Ash Bros., Cullinana Buildings, Johannesburg.

BURNDEPT, LTD.—Head Office: Aldine House, Bedford Street, Strand, London, W.C. 2

'Phone: Gerrard 7794.

Telegrams: "Burndept Westrand, London,"

BURNDEPT

WIRELESS APPARATUS

"RAND DAILY MAIL" HELLO, 2 L.O.! 2nd

LONDON MUSIC IN A COAST LOUD-SPEAKER

Port Elizabeth, Friday.

Last evening Mr. G. Bekker, a local wireless amateur, "listened-in" successfully to a wireless concert broadcasted by the London station, "2LO.," the music and other items being loud enough to operate his loud-speaker.

The concert commenced at 11.15 pm.
African time, eleven items, including a speech and the station announcement, being received.

The local station was using a Burndept "ultra-four" panel, with an extra high-frequency panel in front, and an "ultra-four" tuner—five valves in all, two high-frequency on the detector and two low-frequency.—Reuter.

COUPON.

BURNDEPT, LTD.,

Aldine House, Bedford Street, Strand,

London, W.C. 2

Please send me your Catalogue.

I.L.N 16 2124.

Let the "Big Six" Help You When You Go to Paris

T the Paris offices of "The A Illustrated London News," "The Sketch," "The Sphere," "The Tatler," "Eve," "The Illustrated Sporting and Dramatic News," 13 and 15, Rue Taitbout, Boulevard des Italiens, there is a comfortable reading-room where current and back copies of all the "Big Six" publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.



STRAIGHT EIGHT

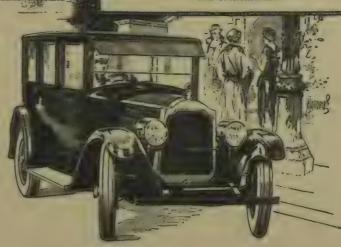
OTHING just like the Packard Single Eight has hitherto been obtainable: a new standard of automobile perfection has been created.

The wonderful engine delivers power beyond any possible requirement: the four wheel brakes assure absolute control under all conditions of speed or road.

Riding comfort is provided by the deep, luxurious upholstery, the long flexible springs and the sensitive steering. Only by actual experience can any real idea be obtained of the marvellous characteristics built into this latest and greatest Packard.

W. C. GAUNT COMPANY

198 Piccadilly, London
Sole Concessionnaires



THE WORLD OF MUSIC.

VIENNESE AND ENGLISH OPERA.

THE projected—and now abandoned—visit of the Viennese State Opera Company to London would, I think, have had an educational value.

I do not propose, at this point, to make any comparisons between the Viennese and the British National Opera Companies. It is obvious that our operatic performers, and still more our operatic conductors and producers, could

conductors and producers, could learn a great many very valuable lessons from Vienna, where the standard has been for many years extraordinarily high. As regards orchestras, comparison is not out of place. After hearing many of the best orchestras abroad, I become more and more convinced of the excellence of our best London orchestras. They have two great outstanding merits: one is the magnificence of their string tone; the other is their wonderful power of adapting themselves to all styles. Supposing that the Viennese Company had come without their orchestra, they could have engaged an English orchestra most members of which would have been familiar with practically the whole of their repertory. Many of them, too, would probably have already had experience of playing under Dr Strauss. Naturally, there would have been need of special rehearsals, and that is always a matter of expense; but in a season directed throughout

matter of expense; but in a season directed throughout by Dr. Strauss, and one or two of his own regular colleagues, we can be certain that the London orchestra would in a very short time have been thoroughly at home in their music. They would have learnt a good deal that was new from the Viennese conductors, and artistically that would have been all to the good.

It is true that the local orchestra at Vienna,

It is true that the local orchestra at Vienna, playing these operas under their own conductors with their own native singers night after night, less acquired an ease and elasticity of style which

our English players could never quite achieve. But there lies an unsuspected danger in this perfection. One of the most conspicuous errors of modern musical taste is the exaggerated worship of conductors and of orchestral virtuosity. It is no less absurd and foolish than the worship of virtuoso pianists or of the old-fashioned prima donna. It has produced disastrous results in the recent history of German opera. I have often been amazed at the attitude taken by German critics, both professional and

THE PRESENT SUCCESSOR OF THE PHARAOHS
MAKES AN OFFICIAL TOUR OF HIS DOMINIONS:
KING FUAD OF EGYPT ARRIVING AT THE
RAILWAY STATION IN CAIRO.

FOR THE VISIT OF KING FUAD.

RAILWAY STATION IN CAIRO.

King Fuad recently left Cairo to make an official tour through Egypt. The first places which he visited were Port Said, Suez, and Kantara.—[Photographs by G.P.A.]

amateur. The imitators of Wagner, during the last forty years, have gradually shifted the centre of all interest from the stage to the orchestra. It is only the survival of such old favourites as "Mignon" that has saved German singing from utter ruin; not (as used to be said still earlier) because Wagner's music damaged the vocal cords, but because later composers wrote such dull voice parts that it never matters whether they are sung well or badly. Strauss himself was, in earlier years, one of the chief offenders; but, from "Ariadne" onwards, he has changed his

style, and has done his best to restore the voice to its proper position. There are signs that conductor-worship is not altogether unknown in this country. It will be the last nail in the coffin of English opera if our composers and our audiences, too, think that in opera the orchestra must always be the main thing.

The main thing must be the drama and the expression of the drama by human voices. If an opera is as well sung and as well acted as it ought to be, the human interest is bound to grip the attention of the listeners to such an extent

the listeners to such an extent that it is hardly possible even for trained musicians to notice those little refinements of orchestral execution to which they are generally inclined to attach so exaggerated an importance. What the Viennese opera might have been expected to show us was ensemble; not merely the adequate singing of quartets or quintets, but a fundamental sense of collaboration in all the vocal parts from beginning to end. The habitual vanity of singers is the almost inevitable obstacle to this. Abroad it is sometimes achieved by a powerful and autocratic conductor; in England, it ought to be attainable by "team-work" and mutual good-will.

In the "Catholic Directory" for 1924 (Burns, Oates, and Washbourne, Ltd.; 2s. 6d.) will be found, as usual in this well-known work, a large amount of information about the Roman Church, with special reference

Church, with special reference to England, Wales, and Scotland. The bulk of the book consists of lists of the dioceses, churches, and clergy of Great Britain; and particulars of colleges, convents, and other schools for boys and girls.

For over a century the "Royal Blue Book" (Kelly's Directories; 7s. 6d. net), of which the 1924 edition is now available, has been familiar to London society as a highly useful directory. It includes a map of the area covered, plans of the principal theatres, various official tables, and a list of golf clubs.

SPORTING & DRAMATICE DRAMATICE STORY The Illustrated



CONTAINS THE FINEST SPORTING ILLUSTRATIONS.

DESIGNED IN THE STYLE OF AN ANCIENT

EGYPTIAN TEMPLE, WITH MURAL PAINTINGS:

A TRIUMPHAL ARCH ERECTED AT PORT SAID

IS OF INTEREST TO ALL LOVERS OF SPORT AND THE DRAMA.

ILLUSTRATED HUNTING NOTES A SPECIAL WEEKLY FEATURE

TERMS OF SUBSCRIPTION.

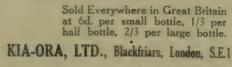
POST PAID UNI		KI and NA	NGDOM DA.		IGN aper on.	FOR I hin edi	par	er
Twelve Months (including Christ- mas and extra Numbers)	~	s.			d.	-	s.	d.
Six Months (Christmas Number 2s. 6d. extra)	,			5	5		3	4
Three Months (Christmas Number 2s. 6d. extra)		14	7	15	9		15	2

ALL SUBSCRIPTIONS PAYABLE IN ADVANCE.

THE ILLUSTRATED SPORTING & DRAMATIC NEWS, 172, STRAND, LONDON, W.C.2

All the rich fresh juice of lemons, — and sugarKIA-ORA LEMON SQUASH

This delightful, appetising drink adds zest to a meal. Lemon juice contains natural salts and acids essential to the system and most valuable before breakfast, at lunch, dinner or supper. A glass of KIA-ORA Lemon Squash cleanses the palate and stimulates digestion because it is made of really fresh lemon juice.



A delicious, easily made, everyday drink that everybody ENJOYS





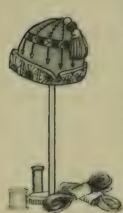
DEWAR'S The Spirit Beyond Compare

Most men choose DEWAR'S and small wonder! Year in and year out its distinctive character remains steadfast and incomparable. Perfect distillation, genius in blending and gigantic stocks make DEWAR'S popularity—and will keep it!

Fashions and Fancies.

The Reign of the Jumper-Suit. of spring toilettes.

This year Dame Fashion has united two seemingly inevitable rivals for supremacy in the field



Stiff gros-grain ribbon decor-

The smart tailor-made costume and the neat coat-frock are now allied (and with distinct success) in the new "jumper-suit" models, which rejoice in the double advantages thus obtained. They are in joice in the double advantages thus obtained. They are in reality two-piece affairs, the line of union being skilfully concealed. The result is a suit as well-cut as a tailleur, and boasting the added grace of a perfectly fitting frock.

They are made of various They are made of various materials—in marocain and satin fulgurante for afternoon wear; or in velour and rep for more practical use — while discreet touches of ribbon inlet in collar and sleeves, and wide leather belts to match, are favourite forms of decor ation. Small hats, often of the same material, and light

fur wraps add the finishing touches to these delightful spring toilettes.

Attractive Sketched on page 282 are some of the many jumper suits to be Models.

Models. seen at Harvey Nichols', Knights-bridge, S.W. The centre model is carried out in bridge, S.W. The centre model is carried out in gleaming black satin fulgurante, relieved with discreet touches of scarlet ribbon introduced in the collar and sleeves. The edging of the jumper is skilfully disguised as a narrow belt, and the two tiers appearing in front are part of the graceful wrap-over skirt. The slender suit on the right is expressed in black face cloth, ornamented with flat spiral frills bound with crèpe-de-Chine. The double-breasted top is lined with dark red, and fastens with an amusing handkerchief point which can be worn flat or turned down, showing an effective note of red. The suit down, showing an effective note of red. The suit is completed by a close-fitting hat of black duvetyn, underlined with the same red, and embroidered with corded ribbon to match. In complete contrast is the neat sports model on the left, built of gay heathermixture tweed, and expressing the essence of work-manlike simplicity. The skirt has no petersham to handicap the movements of the wearer, and falls easily from a well-fitting basque. Cuffs and collars of organdie and four useful pockets complete this ideal import suit for country wear. ideal jumper-suit for country wear.

New Rôles for Remnants.

By now, most people have retired from active warfare in the zone of sales, and have leisure to contemplate their spoils and to consider the ultimate fate of the many remnants secured at tempting prices. Small pieces of crêpe-de-Chine, broché, or less ambitious materials such as printed voile or crêpe can be transformed very speedily, with the



Ribbons, scarves, remnants of crépe-de-Chine, and printed voile can be delightful dressing-jacket, trimmed with swansdow

aid of a yard or two of swansdown, into the delightful dressing-jacket pictured here; while the remainder, however small, can be allied with ribbons and lace to fashion an attractive boudoir-cap.

Ribbons of every description are Novel Suggestions for Ribbons.

Ribbons of every description are picked up for a mere song during sale time; and this year the present vogue creates numberless possibilities. Frocks are generously trimmed with flounces and motifs of

ribbon embroidery; and some fascinating affairs for dancing can be made entirely of frills of narrow moiré ribbon, caught at the hips by flowers of velvet. Then the fashionable beret turban, with its swathings of blended ribbons, offers another idea which can be easily carried out, as well as small chic hats with turfied-up brims of stiff gros-grain ribbon. Odd remnants of brocade and satin can be utilised to make handsome bags for all occasions, the finishing touch

occasions, the finishing touch being supplied by one of those attractive handles of ivory or tortoiseshell which obtainable everywhere

Accessories for takable the Spring. - indica-

tions of the coming vogue in small but indispensable accessories are already to be seen in the salons of Jay's, Regent Street, W. Gloves, destined to add the finishing touch to a neat jumper suit, are of white kid or suède, the wide gauntlet cuffs being unexpectedly lined with black, or vice-

can be quickly transformed by the clever needlewoman into this

cuffs being unexpectedly lined with black, or viceversa. These may be secured for 12s. 6d. a pair; and the new short gloves, with a broderic anglaise effect frill at the wrist, are only 10s. 6d., also obtainable in white kid or suede lined with black. Then the evernecessary umbrella. It is shorter and stumpier than ever, and Jay's have delightfully diminutive en-toul-cas models, with amusing thick handles finished with large balls of coloured wood to match the silk covers. The sixteen ribs boast tips of the same calibre. The price of this useful and undeniably attractive accessory is, surprising though it may seem, only £1 is., and it is obtainable in practically every shade to match spring toilettes.

Novelties of the Ardent motorists should note that at Gamage's, Holborn, E.C., there Week. are warm, perfectly fitting waist-coats of real leather, boasting long close sleeves, to be secured for 21s. 6d. each. Fur-peaked leather motoring helmets, lined throughout with fur to match, Week.



The longest way round the course may be 'quite en-joyable, but it's the shortest way home that wins the game.

With a Blue Cross Why Not Ball you will go in a direct line to the green. You will be able to drive farthest and win.

Blue Cross golf balls are exceptionally "respon-'Therein lies the secret of "long distance" driving.

The New BLUE CROSS WHY+NOT GOLF BALLS

Weight and size guaranteed within regulation requirements. Sold by all Professionals and Sports Goods Dealers

PRICE 2/6 EACH

Manufactured by

HENLEY'S TYRE & RUBBER CO., LTD.,

20/22, Christopher St., Finsbury Square, LONDON, E.C.2

Phones: London Wall 3886 and 5394 Wire "Hetewood, Finsquare, London."

ESTABLISHED 1808.

Dunville's





25- PRIZE MEDALS.

DUNVILLE & CO., LTD., Royal Irish Distilleries, BELFAST

LONDON OFFICES-239 & 241, Shaftesbury Avenue, W.C. 2



ENGLAND.





The only Dimmer that can be operated without releasing hold of the Steering Wheel or changing driving position.

Fitted to the steering column, within easy reach of the ungers at the wheel, it becomes as a matter of course part and parcel of the process of driving.

Send your order to-day. The cost is immaterial, but delay may mean much more to you, perhaps your life.

As much light as you want and just when you want it

ROTAX) CRADUAL RECULATION DIMMER



Announcing a new development inWireless Service

The Wireless Broadcast Receivers manufactured by the Marconi Scientific Instrument Co. are recognised as the finest that technical skill can produce. Nevertheless, to secure maximum efficiency in actual use a Set must be correctly installed and accurately manipulated. Realising this fact, we have instituted a special Service to carry out the complete installation for any purchaser of an M.S.I. Set-2-Valve and upwards. This Service is entirely free of charge in any part of the Country, and includes complete tuition in manipulation and upkeep. Afterwards our Service is permanently at the client's disposal.

Special terms by A postcard will bring this free illustrated brochure, fully describing the M.S.I. Products and Service. arrangement.

MARCONI SCIENTIFIC INSTRUMENT CO.LTD.

M.S.I. Instruments

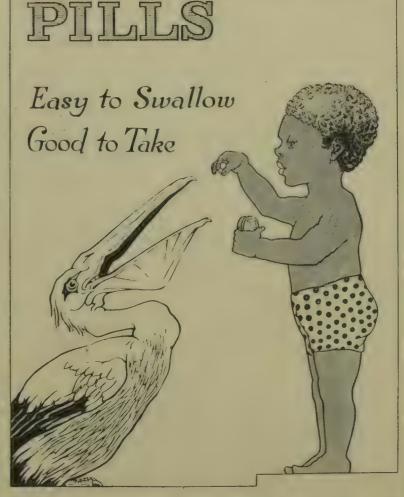
suit all purses and

purposes—and are

made to match any style of decoration

or Period Furniture.





Worth a Guinea a Box

THE CHRONICLE OF THE CAR.

A Note on Tyres. We are getting on towards the opening of the touring season, and many motorists will be embarking presently on their preparations for spring and summer touring. One point that will engage



AN IDEAL CAR FOR A FAMILY RUN: A 10-23-H.P. TALBOT OUTSIDE SOME PICTURESQUE PARK CATES.

attention is the condition of the tyres, and here I think a word of warning may not be out of place. The life of tyres nowadays is phenomenal in comparison with pre-war mileages, and we thus get far more miles per shilling than we did; and can afford to condemn a doubtful cover long before we should formerly have felt justified in doing. Tyres that have been kept constantly in use during the winter can be treated on their merits, because use is good for them—apart, of course, from actual wear. But

tyres which have been standing in the garage on an unused car are another matter, and should be examined very carefully for signs of perishing. If there is the least trace of this, scrap them at once and buy a new set. It will be much cheaper in the end, and will more than probably save much trouble and vexation. As a matter of fact, my own personal opinion is that, irrespective of mileage, it scarcely pays to run tyres for more than a year.

The Strike and the Scottish Show.

One effect of the recent railway strike was to bring back old times in connection with the Scottish Motor Show. Most of the

cars exhibited in Glasgow, where they had to be sent from English factories, went by road; while those who had to go to Glasgow to attend the Show travelled by car instead of train. And a good many to whom I have talked about it seem to have enjoyed the ex-

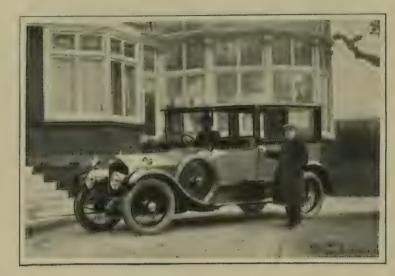
perience! Of late years, the motor-manufacturer and the concessionaire have been getting too luxurious to take their own medicine, and have preferred the luxury of a first-class dining-car to the hardships of the road. Now that circumstances have forced them back to the road, they seem to have discovered, all of a sudden, that there are points about motoring up to Scotland, even in the winter, and are quite taken up with the idea again. I look forward, next year, to seeing the old-time procession of cars travelling North for the Show, many essaying the non-stop run even.

Brake Linings. How wonderfully well brakes seem to wear nowadays in comparison with a few years ago. I am using a set of Ferodo linings now which have been in use for the best part of 20,000 miles. I have not seen them for over 13,000 miles, nor have the brakes been adjusted while that distance has been covered. Yet they are holding as well as ever, and do not want adjustment. All the same, I am beginning to wonder if I am cutting things a bit fine, and if I ought not

to have the hubs off for inspection. In the old days of cast-iron liners and ordinary asbestos linings, such a record would have been quite impossible.

The Wind Resistance of I am indebted to Captain Malcolm Campbell for some very interesting figures relating to the wind

Resistance of Cars. Ing figures relating to the wind resistance of cars. The tests which have resulted in the data set forth below were carried out by Messrs. Boulton and Paul, of Norwich, in their wind-tunnel, and were taken for the purpose of designing a new body for the record-breaking twelve-cylinder Sunbeam. The figures would, of course, be subject to some amount of modification in the case of a touring car; but they are nevertheless of extreme interest to every motorist, if only because they show how relatively small is the resistance opposed by the body, and what a high proportion of the whole lies to the account of Continued overleaf.



A NONAGENARIAN MOTORIST: MR. W. W. BROOKS STANDING BESIDE HIS NEW 40-50-H.P. SIX-CYLINDER NAPIER.

In his ninetieth year, Mr. W. W. Brooks, of Duval, Grays, Essex, is still an enthusiastic motorist. He has used Napier cars for the past fourteen years, and his latest acquisition is one of the 40-50-h.p. six-cylinder Napiers, in which he hopes to enjoy many more years of motoring. The above photograph was taken at his house in Grays, Essex, in which he has lived for the past fifty years, during which time he has seen many changes, but probably none more rapid than those in the motor-car industry, when one remembers the early cars of twenty-five years ago and compares them with the present-day Napier.

DAIMLER and B.S.A. Enclosed Landaulettes. The new Daimler models include a range of enclosed landaulettes—that most useful type of coachwork suitable both for the owner-driver and for the chauffeur. Full particulars on request. Free delivery anywhere in Great Britain.

27, PALL MALL

LONDON S.W. 1

ELIB IS

では、一個

TELEGRAMS STRATSTONE,LONDON"

CHARLES TO



OT a light car masquerading as a medium-powered car, but a sound upstanding production, able to go anywhere a car can go and without fuss or labour. Easily attains over 50 m.p.h., climbs any ordinary hill on top, petrol consumption from 28 m.p.g. upwards.

14 H.P. PRICES:

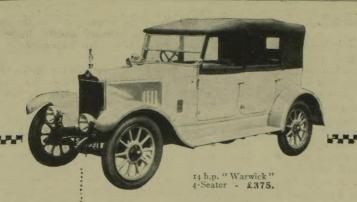
Standard Touring Car. £395
De Luxe Touring Car. £430
Standard 2-seater . £395
De Luxe 2-seater . £420
2-seater Coupé De Luxe £500
De Luxe Saloon (4 doors) £560

Ask also for details of the 196 h.p. Crossley, one of the finest 4-cylinder cars produced. Touring Car complete £750. Also 20/70 h.p. Sports, guaranteed speed 75 m.p.h., from £875. Four wheel brakes £35 extra.

CATALOGUES ON REQUEST

CROSSLEY MOTORS LTD. - GORTON - MANCHESTER

London Showrooms and Export Dept.: 40-41, CONDUIT STREET, W.1





Watford, 22/1/21 The comort of the car over

good many cars, ncluding the 1921 1.6 Standard,

The FAMILY CAR

MORE comfortable and better value than ever. Reliable, easy to control and drive, cosy in bad weather, ample speed and climbing power, low running costs—everything the family man requires. Countless owner-drivers have testified to its sterling qualities.

Standard Light 2 & 4 Seaters: 11 h.p. & 14 h.p.

0 % 1 Septem C92E % C97E

2 & 4-Seaters, £235 & £375. Saloons, from £450 Dunlop Tyres.

Send for full particulars.

The Standard Motor Co., Ltd. Coventry.
London Showrooms: 49, Pall Mall, S.W.r

"COUNT THEM ON THE ROAD"



WITH FRONT WHEEL BRAKES.

EMBRACING the best proved features of British automobile engineering, and representing the most advanced progress in design, the 10-15 h.p. Windsor is essentially a quality car. Because of its up-to-date design, all-round efficiency luxurious comfort and general refinement it is the choice of the motoring connoisseur everywhere.

CHASSIS SPECIFICATION.

4-cyl. engine, 65 x 102 mm. unit construction; detachable cylinder head; overhead valves; oil circulation by pump; battery ignition; thermo-syphon cooling; dry plate clutch; 4 speeds and reverse, right hand change; internal expanding brakes on all four wheels, electric starting and lighting; 3 detachable wheels with 710 x 90 cord tyres; semi-elliptic front and rear springs; speedometer; clock; patented non-glare illuminated dash; Wefco spring gaiters; oil and petrol gauge; luggage grid; large tool box at rear with complete set of tools, jack, pump, etc.

MODELS AND PRICES.

Two - Seater completely equipped - £360

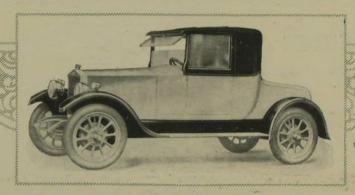
Four-Seater completely equipped, including rear wind-screen - £375

Coupé with large £465

For complete illustrated Specification write:

James Bartle & Co., (Sales) Ltd., 236a, Lancaster Road, Notting Hill, London, W.11.

Telephone: Park 2605. Telegrams: "Bartle 2605 Park London"
Manufacturers: James Bartle & Co., Ltd., Lancaster Rd., W.11



The Gigarette that is Perfect in every Detail"



HAND-MADE
25 for 2/- 50 for 4/ALSO IN POPULAR SIZE
20 for 1/- 50 for 2/6

ALL SPECIALLY PACKED FOR THE COLONIES:

SOLE INDIAN AGENTS
CUTLER, PALMER & CO.
CALCUTTA, BOMBAY ETC.

PRINCE CHARMING Cigarettes

Manufactured by MOUSTAFA, LTD. 165, Piccadilly, London, W. I.

All the tests are taken at the axles and wheels. roo foot seconds, at which the total ascertained drag

was III pounds. The compon	ent parts	contribute
to this as under:-		Percentage of
Front Axle.	Per Cent.	Total Drag.
Axle	9.0	
Rod	1.2	
Front springs	0.5	
Fittings	0.3	
-		0.11
Exposed Parts Chassis Frame.		
Front	2.9	
Rear	2.1	
Sides	2.2	
Exhaust manifolds	1.9	
Brake lever	1.6	
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		- 10.7
Back Axle.		
Axle	3.8	
Rear springs	0.7	
Fitting of springs on axle	3.1	
Fitting of springs on		
chassis • • •	3.7	
010-10-11		II.I
Front Wheels.		
Wheels	13.2	
Interference of body and		
axle on front wheels -	7-4	0.000
		- 20.6
Rear Wheels.		
Wheels	13.2	
Brake drums	6.7	
Interference	2.6	
		22.5
Body	19.9	
Driver and wind-screen -	4.2	4.5 1
-		24.1
The state of the last of the l		100

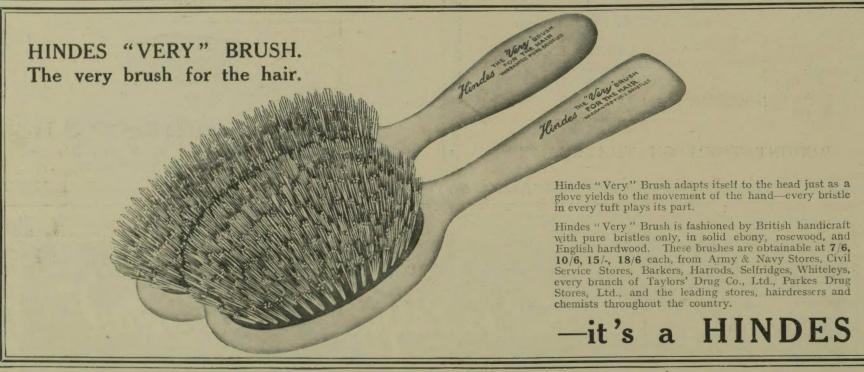
THE PLAYHOUSES.

"NOT IN OUR STARS." AT WYNDHAM'S.

WAS it in irony that Miss Dorothy Massingham, VV or the author of the novel she has adapted for Wyndham's, chose the title "Not in Our Stars" for the play? It looks like it, for a piece so styled should surely picture man as the creature of character rather than of fate: whereas there would seem no more helpless victim of destiny than her hero, a potential murderer tortured with second sight that reveals to him future phases of himself from which he shrinks with horror, but which, since all he foresees comes true, he knows he cannot avoid. A story, this, to harrow the emotions, and, as if that were not enough, it also puts some strain on the playgoer's intelligence, for Felix Menzies' visions of what lies ahead work backwards. Thus, when in the darkness of an eclipse and during a visit paid to him by the girl he loves he has a seizure, and what he dreams as to the future is acted before the audience, we first see him being prepared for execution; then we hear the judge pronouncing sentence; next we watch the murder being committed, and so pass back to the meeting of the lovers in the Hampstead room to which, as the programme tells us, the action is confined. It is a play with an interesting theme, no doubt, and with powerful if gloomy scenes, but it is far from satisfying either technically or ethically. Besides wastefully bringing on at the start a crowd of characters never seen again, and offering her climaxes early instead of in their natural place, the playwright posits a "happy" ending which is really appalling. On recovery from his trance, Felix lets his Hetty marry him despite the misery he must realise is in front of them both. Contentment with such a finish is impossible, but there are compensations. Sir Gerald du Maurier agonises through a Eugene Aram part with the most persuasive artistry, and Mr. Eric Maturin makes a sinister villain.

MILLAMANT AND MISS EDITH EVANS.

When all is said, "The Way of the World" has won its fame in the study rather than on the stage, has been the idol of critics and men of letters rather than of playgoers; all the more striking, then, is Mr. Nigel Playfair's triumph at the Lyric, Hammersmith, in having fashioned out of Congreve's comedy not only an evocation of old manners and costumes, but also a really merry and spirited entertainment. For he has no great dramatic effect to rely on here, such as Sheridan's "School for Scandal" provides in the screen scene, nor a story that marches steadily forward. Congreve's plot is a maze of complexities and artificialities; the stand-by of the whole piece is a wit almost too subtle for the bustle of the theatre, and there is but one character potent enough to put the breath of life into what might otherwise seem but a literary exercise—no less a character, it is true, than the adorable Millamant. So that everything depends in a revival on securing an actress who is instinct with the sense of comedy, who can charm with voice and smile and every gesture, who, in her embodiment of the great coquette, in moods defiant, challenging, melting, can work magically upon the hearts and ears of her auditors. Mr. Playfair has chosen Miss Edith Evans, and, though some of us could imagine a more nonchalant and majestic Millamant than she offers, one less on wires and more in full sail, one less modern and less skittish-still, hers is the sort of sweeping, conquering performance the rôle demands. Next in value as a piece of vivid acting is the Lady Wishfort of Miss Margaret Yarde, broad in its humour, merciless in its satire on age refusing to bow to time, yet true, despite all its exuberance, to the tone of the play's period. And quite as good work is Miss Dorothy Green's study of the scorned beauty, Mrs. Marwood, her every speech almost tinged with gall. Mr. Playfair's own part, that of the coxcomb Witwoud, is admirably pointed.







Price 2/-

BONZO'S STAR TURNS

The Fourth Studdy Dogs Portfolio.

16 PLATES IN COLOURS.

PUBLISHING OFFICE: "THE SKETCH," 172, STRAND, LONDON, W.C.2.



LADIES' GUARDS from 10 Gns. PUPS 5 Gns. Wormley Hill, Broxbourne, Herts.





Own a SINGER and be satisfied

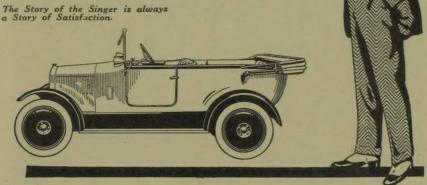
A Story of Satisfaction for EVERYMAN.

"WHY stint yourself the pleasure of motoring when you can get a SINGER for £200? Somehow or other I always looked upon a car as beyond my pocket. I'm one of those sort of chaps that want a car if I have one—none of your 'apologies' for me; I would rather go without. But when I woke up to the fact that I could get a Four-Seater SINGER for £210, and by deferred payments, if I chose, I cut out the 'ifs' and embarked upon a larger life without limitations. My SINGER has proved an 'open sesame' to health and pleasure. Expensive? Not a bit of it! When four of us can do forty miles to the gallon, and get out every evening and week-end to just wherever we fancy, evening and week-end to just wherever we fancy, it's not an expense, my boy, it's an economy. My only regret is that I did not begin motoring with a SINGER before."

Here's a Singer to suit every taste.

to h.p. Popular Two-Seater, £200. 10 h.p. Popular Four-Seater, £210. 10 h.p. De Luxe Two-Seater, £225. 10 h.p. De Luxe Four-Seater, £225. 10 h.p. Saloon, Weymann Body, £275. 15 h.p. Six Cylinder Four/Five Seater £500. Rotax Lighting and Starting Equipment. All Singer Cars can be purchased on Deferred Payments through any Singer Agent. Illustrated Catalogues and full particulars sent with pleasure.

SINGER & CO., LTD., COVENTRY London Showrooms: 17, Holborn Viaduct, E.C. 1. London Service Depot: York Works, Brewery Rd., Holloway, N.







there is nothing "as good as"



for keeping the hair neat and tidy all day. ANZORA CREAM for greasy scalps, ANZORA VIOLA for dry scalps. Sold in 1/6 and 2/6(double quantity) bottles by Chemists, Hairdressers, Stores.

MASTER THE HAIR



Willesden Lane, London. N.W6



Wheeling Chairs Appointment.

for use up and down stairs, or from room to room.

CHEAPSIDE

Light, easily manipulated—no jar or vibration. These chairs are illustrated, with prices, in Sectional Catalogue No. 4 N.

THE LARGEST SELECTION INVALID FURNITURE IN THE WORLD at prices to suit all.

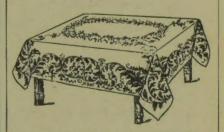
125, 127, 129, GREAT PORTLAND STREET, LONDON, W.1



LINEN DAMASK TABLE CLOTHS

Everything for the Motorist Stocked.

Every piece of fabric is treated with that great care and completed with that smooth and dainty finish which has made the name of Robinson & Cleaver famous the world over for High-Class Irish Linen.



I.L.N. 162. Bleached Pure Irish Linen Double Damask Table Cloths. Design: Olive or Early English Scroll, 2 × 2 yds., 26/6 each; 2 × 2½ yds., 33/- each; 2 × 3 yds., 39/6 each; 2 × 3½ yds., 46/6.

LINEN NAPKINS to match.

I.L.N. 163. Will wear well, and look beautiful after washing. 22 × 22 ins., 6 for 14/9; 24 × 24 ins., 6 for 17/3.

SPECIAL LINES.

I.L.N. 164. Very Special Value in Heavy Twilled Linen Typed Kitchen or Pantry Cloths, 24 × 32 ins., 6 for 7/9

I.L.N. 165. All Linen Typed Glass or Tea Cloths, will not leave fluff on glassware, 22×32 ins., 6 for 6/3.

Illustrated List 40D sent free.
Delivery of parcels guaranteed.
Carriage paid on all orders of
20/- upwards in U.K.

MANUFACTURERS OF IRISH LINEN BELFAST N.IRELAND

Also at Regent St., London, & Church St., Liverpool

THE ILLUSTRATED LONDON NEWS, FEBRUARY 16, 1924-4

THE MIGHTY ATOM



Concentrated Energy of Beef

